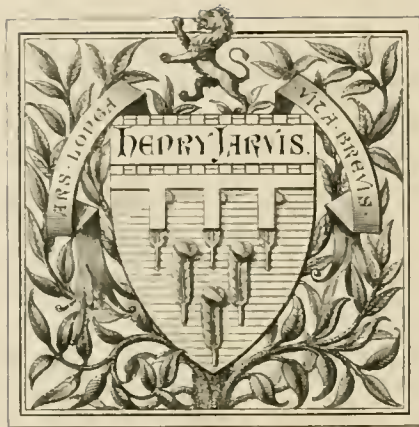


A CATALOGUE OF  
THE NATIONAL  
LOAN EXHIBITION  
1909-1910



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A CATALOGUE  
OF THE PICTURES AND DRAWINGS IN THE  
NATIONAL LOAN EXHIBITION









A CATALOGUE  
OF THE PICTURES AND DRAWINGS IN THE  
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EXHIBITION

IN AID OF NATIONAL GALLERY FUNDS  
HELD IN THE GRAFTON GALLERIES, LONDON

(1909-1910)



LONDON: WILLIAM HEINEMANN : MCMIX

*The photographs for this Catalogue were specially taken by Mr. W. E. Gray. The photogravure plates are by the Rembrandt Intaglio Printing Company, and the colour plates by Messrs. Carl Henschel Limited.*

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## PREFATORY NOTE

THE main objects which the promoters of the present Exhibition have had in view is to increase the interest in our National Gallery, and to add, if possible, substantially to the funds at present available for purchasing pictures.

The Committee have to thank the many owners who, in view of the national objects involved, have been patriotic enough to lend their valuable pictures, and to bear either wholly, or in part, the expenses of carriage and insurance, thereby relieving the Exhibition of a considerable charge on the profits.

Particular acknowledgment is due to the Earl of Plymouth, a Trustee of the National Gallery, who has been good enough to act as Chairman of the Committee, and take an active part in the organisation of the Exhibition.

The Committee also wish to record their thanks for the generous way in which the Grafton Galleries have been placed at their disposal, and to express their sense of indebtedness to Mr. Charles Ricketts and Mr. Charles Shannon for hanging the Exhibition, and to Mr. Herbert Cook and Mr. Maurice W. Brockwell for having compiled the Catalogue.

Above all, they wish to place on record their appreciation of the services of the Honorary Secretary, Mr. Francis Howard, without whose initiative and enthusiasm the Exhibition would have been impossible.

THE COMMITTEE.





## INTRODUCTION

EVERYONE will be glad that there is to be a well-illustrated record of the Exhibition in aid of the National Gallery funds, held at the Grafton Galleries in 1909. For it is by far the finest exhibition of works by the great masters still in private possession since the exhibitions held in Leeds and Manchester in 1868 and 1857. Our fathers are always telling us about them, but if there had been illustrated catalogues of these exhibitions, we should have a much better idea of the works that were to be seen there than we can have now, however much we hear about them and study the lists of works. As we turn over the pages of this book in the future we shall recall our delight and enjoyment as we studied this beautifully selected and well arranged Exhibition at the Grafton Galleries, and our gratitude to Lord Plymouth, Mr. Francis Howard, and their Committee will be perennial.

There are so many points of view in which this Exhibition is remarkable, that only a very few of them can be alluded to here. The two Raphaels from Panshanger alone would make any gallery famous. The smaller work, No. 70, is a beautiful example of the gracious master. It has those special qualities of proportion in the masses, fine colour, light, and delicate grace of line, which have been the glory of European art from Phidias to Reynolds. The picture is painted in a rich even impasto that makes it a delight to painters. Some of the best judges of our day—men whose opinion we all value most highly—are given to underrating the “divine” Raphael. This is rather a pity, for his art is not easily understood by the masses; his works are hardly appropriate decorations for modern houses. They need the surroundings for which they were painted: for the large panels a high altar in a Renaissance church; for the small ones, such as Lady Cowper’s pictures, the small oratory of a Renaissance palace. When a good critic talks to me of what is now called the “Umbrian Fallacy,” I always think to myself it is time he went to Rome again.

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Let the worshipper of the great portrait painters, Velazquez and Hals, study the figures in the "Disputa," and take them individually, he will find figures, such as the splendid Cardinal in red on the right of the fresco, that will glory in comparison with the works of any great master of portraiture, while at the same time they harmonise in line and colour with a great design. When we consider also the flying angels or the decorative figures of the ceiling, we know that Raphael deserves his crown.

Another master who is remarkably represented in our Exhibition is the Raphael of Venice—Giorgione. In no gallery in the world are there so many pictures so closely allied to his manner. His influence on the greatest of his contemporaries is seen here at its best, so that good judges dub works labelled with his name Bellini, Titian, Palma Vecchio, or Pordenone, not to mention Catena and Cariani. In all these discussions we do not sufficiently realise the methods of work in a studio of the time of Giorgione; how in his workshop he had apprentices who helped him in many stages of his procedure, while master workmen, who were accomplished painters and helped the head of the house to complete his many orders, were paid wages or took a share in the profits. These men would certainly not allow an order to be unfulfilled if they could help it just because the head of the house died. They would finish the work as well as they could, and it would go out into the world bearing the master's name. There is a story in a local guide-book to Castelfranco to the effect that when Giorgione was on his deathbed he sent for Titian, his rival, with whom he had quarrelled. Titian came, willingly, notwithstanding the fear of infection, and after they had made friends again, Giorgione asked Titian to promise to complete the pictures he was leaving unfinished. "For you," he said, "are the only man who can do this properly." Something of the sort, I think, certainly happened, for there are several fine pictures that seem to unite the qualities of these two great masters. There are other Giorgionesque pictures that are fine in arrangement or idea, but are finished very poorly; probably some of them were done in the studio of Giorgione after his death.

An Exhibition like the present one sets new ideas before us; and perhaps the most interesting suggestion that has so far grown out of

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this one is the ingenious suggestion of Mr. Claude Phillips—reviving Dr. Waagen's attribution—that the fascinating picture called *Giorgione*, lent by the Marquis of Lansdowne, is by Palma Vecchio! The early works of this master are practically unknown, and we all hope that Mr. Phillips will follow up his study of him and present us shortly with the result in concrete form. There are many things to be said for the suggestion. The colour and a certain weakness in the drawing are familiar to us in Palma's later works. There is one point, however, which suggests that two masters at least were working on the picture. The curious long and wide nostril of the youth can hardly have been painted by the same hand that drew the little round nostrils of the women; foreshortening can hardly account for it. The picture as a whole is one of the most Giorgionesque compositions known. If we had to describe a *Giorgione* idyll, we should practically describe this picture, except that, perhaps, we should have put in one or more nude figures, and possibly the musician would have got further than merely tuning up.

I mention these problems in this preface, because an illustrated catalogue will be a great help to us in working them out when these pictures are dispersed and have returned to their old homes.

As we turn over these pages, we shall easily see many other points for which the Exhibition is remarkable. The Duke of Westminster's Rembrandt, Mrs. Joseph's Vermeer, Sir Julius Wernher's Titian, Sir Frederick Cook's Velazquez, and the portrait of the old Duke of Wellington, by Goya, lent by the Duke of Leeds, a work of extraordinary interest for us.

Again, the French School is surprisingly well represented, from the Watteau lent by Mr. Alfred de Rothschild, and the lovely little Boucher lent by Mr. Heseltine, to the Chardin lent by Sir Hugh Lane.

A special feature is the collection of French drawings from Fouquet to Ingres, which fascinate us the more we study them by their variety and accomplishment. These masterpieces alone would make it well worth while visiting the Exhibition a hundred times—and how refreshing it is to look at them with the pictures.

I must add a few words as to the object of the Exhibition—the augmentation of the National Gallery funds. The fine pictures so

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generously lent by their owners show that these gentlemen are keenly interested in our National Gallery, and the Exhibition has led to a wide expression of sympathy with the trustees of that institution in their efforts to secure fine works for the nation. It cannot be too strongly pointed out that only real masterpieces are wanted for the national collection, for in names and numbers the Gallery is already rich. That such masterpieces are in this country is evident from this Exhibition, but to secure them when they come into the market very large sums are required, for the prices of fine pictures have now gone up to very high figures, although the annual grant to the Gallery has remained at the small amount which was hardly enough in old days. The Treasury has made several special grants of large amounts of late years to help in the purchase of special works, but even then appeals have had to be made to the public for subscriptions to a large amount to complete the purchases. This is a very unpleasant procedure in the purchase of pictures, especially for the seller, whose picture goes a-begging. It is hardly likely that a private owner will submit to such an ordeal. Many a man who would willingly do the right and patriotic thing by bringing his picture to the trustees, if he knew they had the money in hand to pay for it, is deterred by the unfortunate necessity that we are under of asking subscriptions from private persons to pay for it. The National Art Collections Fund has done wonders during the few years of its existence by its admirable organisation. Through the herculean efforts of its committee, it has placed in safety the "Venus" by Velazquez, and the "Duchess of Milan" by Holbein ; but, as I know, the work has been so severe, that we ought not to ask the Society to repeat it indefinitely if we can possibly help it. Besides, we can probably get the pictures for less money if we have a sum in hand. This Exhibition promises to be a considerable help to that end.

Many suggestions have been made to remedy the present state of things, but I cannot help thinking that the most practical is that made by His Majesty the King through the National Art Collections Fund, and to which he has graciously given a generous donation. If the King's Reserve Fund could be raised to an amount that would purchase a great masterpiece when one came on to the market, our anxiety would be very much less, for we believe owners would gladly

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give the nation the first offer of any picture they had to sell if they thought anything like a proper price would be forthcoming. We should, however, when this fund was depleted, have to set to work again to raise it to the full amount by subscriptions, but the important point would be that the money was in hand, and available for the best possible purpose.

One of the great services this Exhibition has done for the National Gallery is that it has elicited expressions of sympathy for the Gallery from many quarters, including both sides of the House of Commons. At the opening ceremony both Mr. Balfour and Mr. Harcourt publicly acknowledged the claims of the Gallery. I may add that both these gentlemen have well served the cause of art, and I am sure will help us all they can. But the thing really wanted is that the great public and all lovers of our beautiful Gallery should display an owner's interest in the Gallery and unite in the effort to keep in this country the great treasures of art that our forefathers by their good taste secured, and not let them leave our shores. If they have to leave their present homes, let them find their rest in the National Gallery. If we secure half the great works still left in the land, our National Gallery will be the finest Gallery in the world.

CHARLES HOLROYD.



## HANS HOLBEIN THE YOUNGER: 1497-1543

(Ascribed to)

*German School*

## PORTRAIT OF A MAN

**H**E is seen in full face looking out at the spectator ; black dress and cap ; dark green background.

*Wood.* 20 in. × 16½ in. (0.508 × 0.419).

Inscribed "A° 1544," and "AETATIS SVAE 62." This panel is traditionally known as a "Portrait of Martin Luther (1483-1546) a year before his death," and has hitherto been ascribed to "Hans Holbein." It was so described in the sale catalogue of the Truchsessian Gallery, New Road, Mary-le-bone, March 28, 1806, No. 157 (29).

Not previously exhibited.

Lent by Sydney S. Baxter, Esq.

## FRANCISCO RIBALTA: ?-1628

*Spanish School*

## THE PAINTER AND HIS WIFE

**T**wo three-quarter length figures; the painter on the right in a black dress, embroidered with the cross of Santiago, stands facing the spectator; he holds up a picture, which he is showing to his wife, who is seated on the left in an armchair with her hands outstretched; she wears a gold-embroidered dress, with full white sleeves; a small book lies on her lap; a dog lies on a chair to the right. Dark background.

“Ribalta studied painting at Valencia, in the school of a master whose name is unknown, but of whose daughter he became enamoured. The prudence of the father, who pronounced his pupil too unskilled in his profession to marry, was opposed, as frequently happens, to the affections of the child. She, however, was willing to defer her hopes till Ribalta should have mastered his art in Italy, whither he immediately sailed. His studies and struggles there have not been recorded; but his after-style indicated a close acquaintance with the works of Raphael and the Carracci; and at the end of three or four years he returned, an excellent painter and constant lover, to claim his bride, whose fidelity was equal to his own. Hastening to the house of her father—who happened to be absent—after the first transports of the meeting with his beloved were over, he proceeded to evince his improved skill by rapidly finishing a picture which chanced to be upon the easel. The father on his return, being no less delighted than surprised by the performance, eagerly asked after the author, who he declared ‘should be his son-in-law, instead of that bungler Ribalta.’”—Sir William Stirling-Maxwell: *Annals of the Artists of Spain*, 1891, p. 572.

*Canvas.* 42½ × 56 in. (1.079 × 1.422).

Exhibited at Manchester Art Treasures Exhibition, 1857, No. 230; also at Burlington House, Old Masters, 1891, No. 117; also at the Laing Art Gallery, Newcastle-on-Tyne, 1904.

Lent by Sir William Eden, Bart.



## ALONSO CANO: 1601-1667

*Spanish School*

## DESCENT OF CHRIST INTO LIMBO

**C**HRI<sup>ST</sup>, holding in his left hand the white banner of Victory over death, is with His right hand raising a figure from the grave on the left. To the right are Adam and Eve, who have just been liberated. A fiery dragon is seen through the grating in the upper left corner.

*Canvas.* 66 in. × 47 in. (1.676 × 1.193).

Signed with the painter's double monogram in the right bottom corner.

Not previously exhibited.

Lent by Charles J. Tabor, Esq.

## SIR JOSHUA REYNOLDS, P.R.A.: 1723-1792

*English School*

## PORTRAIT OF THE ARTIST

**H**ALF-LENGTH, three-quarter face to the right; a loose dark red cloak thrown over his shoulders; resting his right hand on a book.

“A sketch much on the same lines belongs to the Duke of Bedford.”—  
Sir W. Armstrong: *Reynolds*, 1900, p. 225.

*Canvas.* 29 in. × 24 in. (0.737 × 0.61).

Inscribed in the top right corner in gold letters *Sir Joshua Reynolds*.  
Painted in 1770, and presented by him to the Dilettanti Society soon after his election as a member.

Engraved by J. Watson, 1770.

Exhibited at the Grosvenor Gallery, 1883-1884, No. 105.

Lent by the Dilettanti Society.

## T. GAINSBOROUGH, R.A.: 1727-1788

*English School*

## A SHEPHERD BOY

A FAIR-HEADED boy in scanty attire, holding his hat before him, stands in the left foreground of a wide landscape. He is looking up at a bird which is perched in the withered tree to the right. By his side are three sheep lying on the ground.

*Canvas.* 74½ in. × 53½ in. (1.89 × 1.358).

Not previously exhibited.

Lent by the Earl of Listowel, K.P.







## SIR JOSHUA REYNOLDS, P.R.A.: 1723-1792

*English School*

## LADY LOUISA FITZPATRICK

**H**EAD and shoulders; seen in profile turned to the left; hair powdered and dressed in the style of Marie Antoinette; large white cap with pink ribbons; blue dress trimmed with fur. Landscape background.

*Canvas.* 29 $\frac{3}{4}$  in.  $\times$  24 $\frac{1}{4}$  in. (0.756  $\times$  0.616).

Painted in 1786.

Lady Louisa Fitzpatrick, second daughter of John, first Earl of Upper Ossory, was born 1755; married July 8, 1779, as his second wife, William, 2nd Earl of Shelburne, who was created first Marquess of Lansdowne, November 30, 1784. She died August 7, 1789.

Exhibited at Birmingham, 1900, No. 22.

Lent by the Marquess of Lansdowne, K.G.









## SIR JOSHUA REYNOLDS, P.R.A.: 1723-1792

*English School*

## THE DILETTANTI SOCIETY, No. 1

A PORTRAIT group of seven figures placed round a table. On the left of the composition is (1) Constantine, second Lord Mulgrave, pointing with his right thumb over his shoulder, and holding between the fingers of his left hand the stem of a wine glass; (2) Henry Dundas, afterwards Lord Dundas, the only standing figure in the group, holds a gem in his raised right hand; (3) the Earl of Seaforth, his face nearly in profile to the left, has in his right hand a gem, and a decanter in his left; (4) the Hon. Charles Greville, in the centre and turned to the right, holds a glass in his right hand; (5) Mr. John Charles Crowle, wearing a broad white cravat, clinks his glass with that of Mr. Greville and with that held by (6) Mr. Banks, afterwards Sir Joseph Banks, who is dressed in red; (7) in the right foreground sits Lord Carmarthen, afterwards fifth Duke of Leeds; he has a long stick in his left hand and holds a gem in his right, which leans on the table on which are a table-cloth, bottles, and a dish of fruit. Architectural and curtain background.

“Among other officers of the Society was a painter; and one of its rules (made in 1740) was, that every member should present the Society with his portrait in oil; a commutation of a guinea a year, called ‘face-money,’ was afterwards allowed in lieu of a portrait. Knapton was the first painter of the Society. He was succeeded by ‘Athenian’ Stuart. In 1769, on Stuart’s resigning, Sir Joshua accepted the office (he had been elected a member in May 1766). . . . In some respects these two pictures may rank among the painter’s masterpieces. . . . The Dilettanti had two common objects, good taste and good cheer.”—C. R. Leslie and Tom Taylor: *Life and Times of Sir Joshua Reynolds*, 1865, vol. ii. pp. 186-7.

“This happens to be a Dilettanti Sunday, and Sir Joshua rarely misses one of the Society’s pleasant dinners at the ‘Star and Garter,’ where he is sure to find old friends and congenial companions. Here he can discuss good wine and pictures with Lord Mulgrave and Mr. Bouverie; bow to Lord Palmerston’s or the Duke of Devonshire’s praises of his last imported antique; hear Mr. Fitzpatrick’s or George Selwyn’s freshest *bon-mot*; and raise his eyebrows at the news that Lord Holland is thinking of paying off Charles Fox’s debts, which his club friends put at something above a hundred thousand. . . . He has besides to beat up votes for his new friend Mr. Luke Gardiner, who is a candidate for the Dilettanti, and comes forward for ballot to-night. There is a great deal of wit and *virtu* talked, a great deal of laughing, a great deal of wine drunk, in all which Sir Joshua takes his part genially, but temperately.”—C. R. Leslie and Tom Taylor: *Life and Times of Sir Joshua Reynolds*, 1865, vol. ii. p. 14.

“The first expedition despatched by the Society was that to Smyrna and its environs under Dr. Chandler, assisted by Mr. Revett and Mr. Pars, at a cost of £2500, and guided by instructions drawn up by Mr. Wood, author of the ‘Ruins of Palmyra.’ The results of their investigations were published by Dr. Chandler, at the expense of the Society, in his ‘Travels in Asia Minor,’ 1775, and ‘Travels in Greece,’ 1776. . . . In the year 1836 the Society contributed £800 towards the purchase of the Bronzes of Siris, which had been offered by Chevalier Brøndsted to the British Museum for £1000, a larger sum than was then at the disposal of that establishment. Among other works published at the cost of the Dilettanti Society may be mentioned, as deserving of special notice, the ‘Antiquities of Ionia,’ published in three folio volumes, between 1769 and 1840; and the ‘Specimens of Antient Sculpture,’ in two folio volumes, in 1809 and 1835. The assistance of the Society was not, however, confined entirely to the advancement of classical art, for they endeavoured to found an Opera, and the Royal Academy of Arts was founded mainly through their influence and patronage.”—Graves and Cronin: *History of the Works of Sir Joshua Reynolds, P.R.A.*, 1899, vol. i. pp. 251–2.

Canvas. 78 in. × 61 in. (1.981 × 1.549).

Painted 1777–1779.

About the year 1732, some gentlemen who had travelled in Italy, desirous of encouraging at home a taste for these objects which had contributed so much to their entertainment abroad, formed themselves into a Society, under the name of The Dilettanti, and agreed upon such resolutions as they thought necessary to keep up the spirit of the scheme. The funds which were required to carry out the important but expensive undertakings of the Society were raised by subscriptions and by fines paid by its members, “on increase of income, by inheritance, legacy, marriage, or preferment.” The body promoted the publication of many books of a costly nature. The first place of meeting was the “Bedford Head,” Covent Garden, from which they removed in 1739 to the “Fountain,” in the Strand, and again in 1743 to the “Star and Garter,” Pall Mall. Here they remained until 1800, when they migrated to “Parslow’s” in St. James’s Street, and in 1810 to the “Thatched House Tavern”; the meetings were held there until its demolition, when the Society removed to “Willis’s Rooms,” where they remained until 1870.

This and the companion picture (No. 8) usually hang with the rest of the portraits, many of which are by Knapton, belonging to the Dilettanti Society, in the large room beneath the Grafton Galleries.

The Royal Academy of Arts, as it originally existed, was founded mainly through the influence and patronage of this Society, a scheme for the foundation of such an institution having been under consideration as early as 1748.

Engraved by W. Say for the Dilettanti Society, and by C. A. Tomkins.

Graves and Cronin: *History of the Works of Sir Joshua Reynolds, P.R.A.*, 1899, vol. i. pp. 251–5. *National Gallery Annual Reports*, 1869, 1886, and 1893. Sir W. Armstrong: *Reynolds*, 1900, p. 203.

Exhibited at the British Institution, 1846, No. 98; also at the National Portrait Exhibition, 1868, No. 941; also at the Grosvenor Gallery, 1883, No. 32.

Companion Picture to No. 8.

Lent to the National Gallery from 1886 to 1893.

Lent by the Dilettanti Society.





## SIR JOSHUA REYNOLDS, P.R.A.: 1723-1792

*English School*

## THE DILETTANTI SOCIETY, No. 2

PORTRAIT group of seven figures placed round a table.

On the left of the composition is (1) Sir Watkin Williams Wynn, his right hand on an open book, showing a reproduction of an Etruscan oenochoè, his left pointing to an amphora placed in the centre of the table; (2) Mr. J. Taylor, afterwards Sir John Taylor, stands at the back, holding a glass in his right hand and a piece of precious material in his left; (3) Mr. Stephen Payne-Gallwey sits in front of him, and is drinking out of a glass; (4) Sir William Hamilton, the husband of Romney's and Nelson's Lady Hamilton, seated in the centre of the group and wearing the Order of the Bath, points with his right hand to the open book on the table; (5) Mr. Richard Thompson, standing at the back slightly to the right of the centre of the composition, with his right hand raises his glass above his head; a sash of office is over his right shoulder; (6) Mr. Spencer Stanhope, standing and seen in profile to the left, in his right hand holds a glass before him; on the right (7) Mr. John Lewin Smyth, of Heath, resting his left hand on the table (on the edge of which he is sitting), looks inwards towards the open book.

*Canvas.* 78 in. × 59 in. (1.981 × 1.498).

Painted 1777-1779.

Engraved by C. Turner, A.R.A., for the Dilettanti Society, and by C. A. Tomkins in 1863.

Graves and Cronin: *History of the Works of Sir Joshua Reynolds, P.R.A.*, 1899, vol. i. p. 253.

Exhibited at the British Institution, 1846, No. 93; also at the National Portrait Exhibition, 1868, No. 940; also at the Grosvenor Gallery, 1883, No. 21.

Companion picture to No. 7.

Lent to the National Gallery, 1886-1893.

Lent by the Dilettanti Society.







## T. GAINSBOROUGH, R.A.: 1727-1788

*English School*

## PORTRAIT OF LADY I.E. DESPENCER

**B**UST length; turned very slightly to the left; low-cut dress; black hat and feathers, dark blackground.

*Canvas.* 29 in. × 24 in. (0.737 × 0.61).

Painted in a feigned oval on a rectangular canvas.

Painted about 1780.

Sir W. Armstrong: *Gainsborough*, 1898, p. ix and p. 198.

Exhibited at Burlington House, Old Masters, 1896, No. 29.

Lent by Viscount Iveagh, K.P.



T. GAINSBOROUGH, R.A.: 1727-1788

*English School*

THE COTTAGE GIRL

A GIRL in a dark red skirt and puce-coloured dress, her neck and shoulders bare, is holding before her a bundle of faggots. Full length, life-size figure. She is standing, her body directed towards the front; her head is turned three-quarters to the left. In the left foreground is a withered tree; in the background to the right a cottage, trees and a view of distant hills.

*Canvas.* 66 $\frac{3}{4}$  in.  $\times$  49 in. (1.694  $\times$  1.244).

Lent by Captain Abdy.









## T. GAINSBOROUGH, R.A.: 1727-1788

*English School*

## PORTRAIT OF MISS TYLER OF BATH

**H**ALF-FIGURE, seated, her body turned three-quarters to the left; she leans her head on her left hand, her chin being slightly raised; pink figured dress, low-cut bodice; in the background a red curtain is withdrawn to reveal a peep of landscape.

“One of Gainsborough’s notable patrons at Bath was the second Viscount Bateman, and near the end of his stay in that city the painter made a visit to Shobdon Court, in Herefordshire, where Lord Bateman lived. . . . Among the same group of works may be reckoned the ‘Portrait of Miss Tyler of Shobdon,’ perhaps painted at the same time. This lady was an aunt of Robert Southey, who thus describes her: ‘The walls of her drawing-room were covered with a plain green paper, the floor with a Turkey carpet. There hung her own portrait by Gainsborough, with a curtain to preserve the frame from flies and the colour from the sun. She was remarkably beautiful, so far as any face can be called beautiful in which the indications of a violent temper are strongly marked.’”—Boulton: *Thomas Gainsborough*, 1905, p. 180.

*Canvas.* 24½ in. × 29 in. (0.718 × 0.737).

Formerly in the Collection of Lord Bateman.

Painted in 1775.

She was the daughter of the Rev. Dr. Tyler, Rector of Shobdon.

Exhibited at Burlington House, Old Masters, 1881, No. 31; also in the Loan Collection of pictures shown in the Royal Pavilion, Exposition Universelle, Paris, 1900, No. 57.

Lent by Viscount Iveagh, K.P.

12

WATTEAU: 1684-1721

*French School*

GARDEN SCENE

**A** GROUP of six ladies and gentlemen in a woodland glade ; a background of trees in full foliage ; sky on the right.

*Wood.* 14 in. × 10½ in. (0.356 × 0.266).

Formerly in the Samuel Rogers and Baring Collections.

Some of these characters are met with in Watteau's famous "Gilles," in the La Caze Collection in the Louvre (No. 983).

Exhibited at Burlington House, Old Masters, 1871, No. 134.

Lent by Alfred C. de Rothschild, Esq.





## WATTEAU: 1684-1721

*French School*

## CAMP SCENE

**T**HREE ladies and two campaigners are grouped under a tree which occupies the centre of the composition. On the left a figure issues from a tent. On the right are four figures, a farm cart full of straw, the shafts being on the ground, and an inn.

*Wood.* 9½ in. × 13 in. (0.241 × 0.33).

Formerly in the Collection of Mr. T. Humphry Ward. Sketchily painted. From the Collection of the late M. Rodolphe Kann.

*Catalogue of the Rodolphe Kann Collection, 1907, vol. ii. p. 69.*

Not previously exhibited.

Lent by Messrs. Duveen.

## WATTEAU: 1684-1721

*French School*

## LA CONTRE-DANSE

A WOODLAND glade opening on to a peep of distant landscape. In the centre of the composition a lady, attired in a shimmering white dress with a rich blue mantle across her left shoulder, is dancing with her partner to the music of two musicians seated in the foreground to the left. On the grass under a tree on the right, three brilliantly costumed ladies and as many gallants are flirting.

*Canvas.* 18 in. × 21½ in. (0.457 × 0.546).

Sold at Christie's, June 10, 1907, No. 74.

Engraved by Brion.

Not previously exhibited.

Lent by Sir Hugh Lane.







## SIR JOSHUA REYNOLDS, P.R.A.: 1723-1792

*English School*JOHN DUNNING (FIRST LORD ASHBURTON) AND  
HIS SISTER

HE is seated to the left at a table, on which are writing materials; he wears a wig and the robes of the Chancellor of the Duchy of Lancaster. Miss Dunning, wearing a white dress with black lace shawl, is seated to the right. Three-quarter-length figures looking inwards.

After his court-martial and acquittal in 1779, Admiral Keppel "presented bank-notes for £1000 to Lee, Dunning, and Erskine for their professional assistance. Lee and Dunning returned the money. Erskine, who had been called to the Bar in Trinity Term 1778, and who had a wife and eight children depending on him, was still too poor to follow their example."—C. R. Leslie and Tom Taylor, *Life and Times of Sir Joshua Reynolds*, 1865, vol. ii. p. 234.

Formerly in the Collection of Lady Cranstoun; in 1899 in the Collection of Comte B. de Castellane; and subsequently in that of Mr. C. J. Wertheimer.

*Canvas.* 50½ in. × 73 in. (1.282 × 1.854).

John Dunning, the eminent lawyer, was born at Ashburton, Devon, October 18, 1731; was appointed Solicitor-General in 1767, but resigned in 1770. In 1782 he was made Chancellor of the Duchy of Lancaster and raised to the peerage as first Lord Ashburton of the first creation. Married, March 31, 1780, Elizabeth Baring. He died August 18, 1783.

Painted about 1782.

Graves and Cronin: *Reynolds*, 1899, i. 34. Sir W. Armstrong: *Reynolds*, 1900, p. 191.

Exhibited at Burlington House, Old Masters, 1878, No. 72.

Lent by Sir Edgar Vincent, K.C.M.G.







16

LANCRET: 1690-1743

*French School*

FÊTE CHAMPÊTRE

A PARTY of ladies and gentlemen are grouped in a woodland glade. In the centre stands a lady in a rich red dress with brown sleeves; her partner, dressed in blue, and wearing a red cap and belt, is footing it to the strains of music made by a tambourine player on the extreme left and other musicians on the right. Towards the left of the composition are six brilliantly costumed ladies and gallants flirting; on the other side is another couple, similarly engaged.

*Canvas.* 28½ in. × 22 in. (0.724 × 0.559).

Not previously exhibited.

Lent by the Earl of Listowel, K.P.









## WATTEAU: 1684-1721

*French School*

## FRENCH PASTORAL.

A SHEPHERD and a shepherdess examining a bird's nest. They sit together on a rock in the centre of the picture; the shepherd, seated somewhat higher, bends towards his companion to show her the nest, which he holds in both hands; she lays her arm on his knee, and throws her head back to look at it. Roses lie on the rock at her side, and near him is a brown-and-white dog. Behind on the right is a rocky knoll overhanging a little rivulet, and a rich-toned blue and yellow sky fills the space between this and a tree on the other side. The light is concentrated on the girl and the further part of the bank; the rest is in shadow or half-tone.

*Canvas.* 10 in. × 8 in. (0.254 × 0.203).

The centre portion of this picture, which was presented to the National Gallery of Scotland by Mrs. Williams in 1866, was etched (in reverse) with decorative supporters and border by François Boucher (1703-1770) as "Le Dénicheur de Moineaux" for Julienne's "Recueil." That design is reproduced in Claude Phillips' *Watteau, in Portfolio Monograph*, xviii. 1895, p. 18.

Lady Dilke: *French Painters of the XVIII Century*, 1899, p. 85. *Portfolio of the National Gallery of Scotland*, 1903, No. 11. National Gallery of Scotland, *Official Catalogue*, 1908 edition, No. 59, p. 103.

Lent by the National Gallery of Scotland.







## P. P. RUBENS: 1577-1640

*Flemish School*

## ACHILLES DIPPED IN THE STYX BY THETIS

THE nymph, clothed in thin raiment round her loins, stands on the bank of the stream and immerses the infant into its mystic waters. Destiny, bearing a blazing torch in her hand, and with the distaff stuck in her girdle, stands at her side, viewing the ceremony; on each side are *termini* of Pluto on the right and Proserpine on the left, supporting a cornice decorated with festoons; in the background, the Styx with boats, rocks, and innumerable figures.

“Rubens ne dédaigna pas de composer pour les tapissiers royaux [at Mortlake] les esquisses d'une *Histoire d'Achille*.”—Muntz: *La Tapisserie*, 1882, p. 299.

“Of the original sketches a set of six belong to Lord Barrymore (Mr. Smith Barry), and others are in Berlin.”—Dillon: *Rubens*, 1909, p. 175.

“Painted by the artist for his royal patron, Charles I, for models to be worked in tapestry.”—Smith: *Catalogue Raisonné*, 1830, vol. ii. p. 250.

“Probably sold and taken abroad on the distribution of the royal property in 1649.”—Smith: *Catalogue Raisonné*, 1830, vol. ii. p. 253.

“Achilles discovered among the Daughters of King Lycomedes” and “Briseis restored to Achilles” are said by Smith to have been “purchased at Rome by the Hon. George John Vernon.”

“Rubens a répondu ici avec sa profusion ordinaire les richesses de son imagination. . . Rubens n'a pas peint seul les cartons. Il en fit d'abord une série d'esquisses, qui appartenaient en 1643 à son beau-père, Daniël Fourment. En 1879, M. Smith Barry en possédait six; les deux autres furent achetées à Rome par Georges John Vernon en 1829. Aidé par un de ses élèves, probablement Van Thulden, Rubens transporta ces esquisses sur des toiles plus grandes (107 cm. x 108 cm.) qui servirent de cartons pour les tapissiers. Il y a quelques années, toute la série de ces cartons appartenait encore au duc de l'Infantado à Madrid, et plus tard, six d'entre eux appartenaient à la duchesse

de Pastrana, dans la même ville. Les deux autres figurèrent dans la vente Salamanca (Paris, 1867). La duchesse de Pastrana donna deux des siens au Musée de Pau; les autres se dispersèrent. L'un d'eux, *Thetis plongeant son fils dans le Styx*, se rencontra dans la vente Pacully (Paris, 1903). . . . *L'Histoire d'Achille* fut reproduite à diverses reprises en tapisserie; en 1875, un exemplaire de cinq compositions de la série fut acheté par le Musée d'Archéologie de Bruxelles à la vente van Susteren du Bois, à Auvers. Michel dit que de son temps, c'est-à-dire dans la seconde moitié du xviii<sup>e</sup> siècle, le roi d'Angleterre possédait une suite entière. En France, on rencontre deux ou trois séries plus ou moins complètes. Il est difficile de décider quand et pour qui les cartons ont été faits. Les uns disent que ce fut Charles I d'Angleterre, les autres pour Philippe IV d'Espagne. Aucun pièce imprimée ou manuscrite, aucune lettre ni inventaire, ne prouve que l'un de ces souverains ait commandé ou possédé les cartons ou les tapisseries."—Max Rooses: *Rubens: Sa Vie et Ses Œuvres*, 1903, pp. 531-2.

This series of eight sketches on panel, representing the History of Achilles, was originally in the Collection of Daniel Fourment, Rubens' father-in-law, who died in 1643.

*Wood.* 16½ in. × 14½ in. (0.419 × 0.368).

These six sketches (Nos. 18-21 and Nos. 23-24) by Rubens, illustrating in succession the life and actions of Achilles, were painted for models to be worked into tapestry. Two companion sketches, "Achilles recognised by Ulysses among the Daughters of King Lycomedes," and "Briseis rendered to Achilles," have become separated from the original and complete series of eight.

Engraved by Ertinger (1679) and by B. Baron (1724).

Max Rooses: *L'Œuvre de P. P. Rubens*, 1890, vol. iii. pp. 42-43, Nos. 557<sup>bis</sup>-564<sup>bis</sup>. Dillon: *Rubens*, 1909, p. 175.

These sketches were exhibited at Manchester Art Treasures Exhibition, 1857, Nos. 558-563; also at Burlington House, Old Masters, 1879, Nos. 153-155 and Nos. 159-161; also at Dublin, 1872, Nos. 132-137; also at the New Gallery, 1899-1900, Nos. 111-116.

Lent by Lord Barrymore.

## P. P. RUBENS: 1577-1640

*Flemish School*

## THE INSTRUCTION OF ACHILLES BY CHIRON

**A**CHILLES is mounted on the back of the centaur, Chiron, who, while he teaches him the art of riding, is also inculcating other lessons of useful knowledge; landscape background; the *termini* at the sides represent Apollo on the right and Æsculapius on the left, who support a cornice adorned with flowers.

*Wood.* 17 in. × 14½ in. (0.432 × 0.368).

A sketch.

See under No. 18.

Lent by Lord Barrymore.

## P. P. RUBENS: 1577-1640

*Flemish School*THETIS RECEIVING ARMS FROM VULCAN FOR  
ACHILLES

**T**HETIS, accompanied by Cupid and a nymph, is stepping out of the sea and receives a shield from the hands of Vulcan; a Cyclops is seen bringing forward a cuirass in his arms, and a Cupid is bearing off a helmet to a Triton; the anvil and tools of Vulcan lie in the foreground; the *termini* at the sides represent Jupiter on the right and Juno on the left supporting a cornice ornamented with festoons of fruit and two Cupids.

*Wood.* 17¼ in. × 20½ in. (0.438 × 0.52).

A sketch.

See under No. 18.

Lent by Lord Barrymore.



## P. P. RUBENS: 1577-1640

*Flemish School*

## THE ANGER OF ACHILLES AGAINST AGAMEMNON

**A**CHILLES, in anger, stands on the right, and is in the act of drawing his sword to revenge the loss of his captive, Briseis, but is prevented by Pallas, who cautions him to forbear; Agamemnon, also enraged, is attempting to rise from his throne to encounter the hero, but is restrained by Nestor; other Greeks are present; the *termini* at the sides represent blinded Envy on the right and Passion on the left, who support a cornice decorated with festoons of fruit and Cupids.

*Wood.* 17 $\frac{1}{4}$  in.  $\times$  17 $\frac{3}{4}$  in. (0.438  $\times$  0.451).

A sketch.

See under No. 18.

Lent by Lord Barrymore.

## SIR THOMAS LAWRENCE, P.R.A.: 1769-1830

*English School*

## PORTRAITS OF MRS. ANGERSTEIN AND CHILD

**F**ULL length, standing to the left in a landscape looking at the spectator; the child is walking beside her towards the right of the composition, and holds her left hand. The lady wears a white dress, open in front, with short sleeves; a yellow mantle is carelessly thrown over her right and under her left arm. Landscape background.

*Canvas.* 105 in.  $\times$  70 $\frac{3}{4}$  in. (2.666  $\times$  1.796).

Amelia, daughter of William Locke, of Norbury Park, Surrey, and granddaughter of Luke Schaub, Ambassador at Paris, married, October 2, 1799, John, the only son of John Julius Angerstein (1735-1823), a part of whose collection of pictures was purchased by the nation at his death, and formed the nucleus of the present National Gallery.

*Gentleman's Magazine*, April 1823, vol. i. p. 377. National Gallery, *Catalogue of the British School*, 1909 edition, p. v and p. 64.

Exhibited at the British Institution, 1851, No. 137; also at Burlington House, Old Masters, 1904, No. 62.

Lent by Leopold Hirsch, Esq.

## P. P. RUBENS: 1577-1640

*Flemish School*

## THE DEATH OF HECTOR

**T**HE hero, clad in the armour made for him by Vulcan, is represented fighting with Hector, whom he has pierced in the neck with his spear ; the Trojan chief sinks on his hand and knee to the ground ; Achilles is accompanied by Minerva ; the walls of Troy, with numerous warriors on the battlements, and the flying enemy, appear in the right distance ; at the sides are *termini* of Mars on the right and Hercules on the left, supporting a cornice enriched with festoons of fruit and two Cupids.

*Wood.* 17 in. × 20½ in. (0.432 × 0.52)

A sketch.

See under No. 18.

Lent by Lord Barrymore.

## P. P. RUBENS: 1577-1640

*Flemish School*

## THE DEATH OF ACHILLES

THE hero, wounded in the heel by an arrow from the bow of Paris, is sinking at the side of the altar at which he is espousing Polyxena; he is supported by one of his attendants, who, as well as the high priest and a second attendant at the altar, are in an attitude of alarm; Paris, accompanied by Apollo, is seen at the entrance of the temple. In front a fox is devouring an eagle, emblematic of Cunning overcoming Valour; at the sides are *termini* of Venus on the left and Apollo on the right, supporting a cornice decorated with festoons of fruit and two Cupids.

*Wood.* 17 $\frac{1}{4}$  in.  $\times$  17 $\frac{3}{4}$  in. (0.438  $\times$  0.451).

A sketch.

See under No. 18.

Lent by Lord Barrymore.

## GIOVANNI DA BOLOGNA: 1524-1608

## A STATUE OF VENUS ANADYOMENE

**V**ENUS is represented standing in an attitude full of easy grace and natural action, with her right foot on the ground and the left resting on an urn placed at her side. In her left hand she holds the heavy mass of her wavy hair, while with her right she is wringing the water out of it.

This statue was designed and executed for the decoration of one of the two fountains which should embellish the gardens of the Villa Castello, situated on the road to Pistoja, two miles from Florence.

The statue, the height of which is 49 in. (1.244), is of Florentine Bronze.

Not previously exhibited.

Lent by Messrs. Duveen.

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## FRANCISCO RIBALTA: (?)-1628

*Spanish School*

## CHRIST BEARING HIS CROSS

CHRIST, in a long dark robe looking down and bearing the Cross over His right shoulder, is advancing towards the left. Full length, life-size. Buildings and figures are dimly seen in the background.

“This solemn specimen of the great Spanish imitator of Sebastiano del Piombo was painted by him in 1612 for the Convent at Zaragossa (see Cean Bermudez, *Diccionario*, iv. 174). It was stolen from the Convent by the French. I bought it at Valencia in September 1831, out of the celebrated Gallery of Pesanera. There is a replica of it at Magdalen College, Oxford.”  
—Richard Ford, author of the *Handbook for Spain*.

“Un quadro grande que representa al Señor con la Cruz á cuestras quando se apareció á S. Ignacio de Loyola.”—Cean Bermudez, *op. cit.*

*Canvas.* 84 in. × 43½ in. (2.134 × 1.155), arched top.

Subsequently in the Collection of Sir Clare Ford.

Signed on a *cartellino* in the left foreground:

FRANCISC<sup>s</sup> RIBALTA

FECIT ANNO 1612

Exhibited at Burlington House, Old Masters, 1873, No. 104; also at the New Gallery, 1895-96, No. 50.

Lent by Mrs. Ford.

## GOYA: 1746-1828

*Spanish School*

## ARTHUR, FIRST DUKE OF WELLINGTON

**H**ALF-LENGTH, facing the spectator, in uniform, with Orders.  
*Wood.* 23½ in. × 18 in. (0.596 × 0.457).

This picture was given by the Duke of Wellington to Louisa, wife of the seventh Duke of Leeds.

A portrait of the Duke, drawn in red chalk by Goya, is in the British Museum.

Field-Marshal, K.G., G.C.B., &c. &c. Commanded at Waterloo, 1815. Prime Minister, 1828-30. Commander-in-Chief of the Army for many years.

Sir T. Lawrence, Sir W. Beechey, B. R. Haydon, Winterhalter, and many other artists painted the Duke's portrait.

Mr. Algernon Graves has shown in *Notes and Queries*, 6th Series, vol. viii., July 28, 1883, p. 63, that 138 portraits of the Duke of Wellington were exhibited between 1760 and 1880.

Lent by the Duke of Leeds.









## ZURBARAN: 1598-1661

*Spanish School*PORTRAIT OF A SPANISH LADY, IN THE CHARACTER  
OF ST. ELIZABETH OF HUNGARY*(See Frontispiece)*

**H**ALF-LENGTH figure, life-size, turned to the left; she wears a blue and gold embroidered dress; dark hair; a crown is on the back of her head; in her left hand she holds loosely a sceptre, and in her extended right a coin; at the back under her right hand are four small figures of poor people. Red curtain background.

*Canvas.* 45 in.  $\times$  37½ in. (1.143  $\times$  0.951).

Although traditionally ascribed to Zurbaran, the workmanship is that of some as yet unidentified artist of the Spanish School of more delicate quality than Zurbaran.

Exhibited at Burlington House, Old Masters, 1879, No. 129; also at the New Gallery, Spanish Exhibition, 1895-96, No. 28.

Lent by Lord Barrymore.

## P. P. RUBENS: 1577-1640

*Flemish School*

## PORTRAIT OF AN UNKNOWN PHYSICIAN

A THREE-QUARTER-LENGTH portrait of a middle-aged man with grey moustache and goatee. He wears a black dress, with lace collar and cuffs. He is seated in a red-backed chair, holding loosely between his hands a book which he supports on his knee. In the background to the left is the *term* of a man bearing the name ΠΠΠΟΚΡΑΤΗΣ. On the right, at the base of a column, are placed six books. Architectural background.

“No information has been obtained respecting this picture. The bust of Hippocrates makes it probable that it is the portrait of a physician; but in the old catalogues it is noticed as ‘a picture after the life with two hands.’ . . . This picture was bought by Anthony, Earl of Kent, at Mr. Edward Davies’ Auction-house in 1640.”—Extract from a Catalogue compiled by Earl de Grey in 1834.

*Canvas.* 48 in. × 36 in. (1.219 × 0.914).

A piece of paper affixed to the back of the canvas, apparently during the last century, gives the following details: “Portrait, supposed of a Physician. Bot. of Mr. Edward Davis (? Davies) by Anthony, Earl of Kent, 1687.”

The appearance of this hitherto unexhibited and at present unidentified work recalls the reference in M. Max Rooses’ *Rubens: Sa Vie et Ses Œuvres*, 1903, p. 79, to a portrait, now lost or unrecognised, of the German doctor John Faber, who was painted by Rubens when he was in Rome in 1605.

*Athenæum*, Nov. 27, 1909.

Lent by Lord Lucas.





## P. P. RUBENS: 1577-1640

*Flemish School*

## QUEEN TOMYRIS WITH THE HEAD OF CYRUS

**T**HE Queen, with attendant ladies and two pages, commands that the head of Cyrus (whom she has just defeated in battle) be immersed in a bowl of human blood, while a group of Massegetæ warriors look on. A composition of fifteen figures and a dog.

Dante refers to this occurrence in the *Purgatorio*, where the Florentine

“Was shown the scath and cruel mangling made  
By Tomyris on Cyrus, when she cried,  
‘Blood thou didst thirst for; take thy fill of blood.’”

—Rev. H. F. Cary’s translation, canto xii. vv. 50–52.

“The principal figures all by Rubens.”—Dillon: *Rubens*, 1909, p. 232.

“Perhaps the finest example of Rubens’s genius that we have left in our English private collections.”—Dillon: *op. cit.*, p. 51.

“The effect is marvellously striking; and the contrast between the tender and transparent colouring of the Queen and her four women, with the powerful glowing tones of the men, very happy. If, on the one hand, the colouring of the male figures shows the influence of Titian, the arrangement of the subject evidently shows that of Paul Veronese, with whom Rubens may be said to have a strong affinity.”—Waagen: *Treasures of Art in Great Britain*, 1854, vol. iii. p. 22.

“Les pages, qui portent la queue de la robe de Thomyris, sont les enfants de Rubens: Albert, né en 1614, peut avoir neuf ans; Nicolas, né en 1618, peut en avoir cinq: le tableau doit donc avoir été exécuté en 1623. Rubens reprit plus tard le même sujet dans un tableau que possède le Louvre et qu’il exécuta de sa main, tandis que l’autre exemplaire avait été préparé par un de ses élèves et seulement retouché par lui.”—Max Rooses: *Rubens: Sa Vie et Ses Œuvres*, 1903, pp. 385–386.

From the Collections of Queen Christina of Sweden (1626-89) and the Duc d'Orléans (1798).

*Canvas.* 80 in. × 141 in. (2.032 × 3.579).

Painted about 1623-1626.

Exhibited at the British Institution, 1821, No. 50; also at Manchester, Art Treasures Exhibition, 1857, No. 579; also at Burlington House, Old Masters, 1877, No. 99; also at the Guildhall, 1906, No. 89.

Engraved by P. Pontius, R. D. Launay, Ragot, Duchange, and others.

Herodotus, Book I., chap. 214. Couché, *Galerie du Palais Royal*, 1808, vol. ii. p. 41. Smith's *Catalogue Raisonné*, 1830, vol. ii. p. 206, "Rubens," No. 745. Waagen: *Treasures of Art in Great Britain*, 1854, vol. iii. p. 23. Max Rooses: *L'Œuvre de P. P. Rubens*, 1886-92, vol. iv. pp. 3-5, No. 791. Arundel Club Portfolio, 1906, No. 18.

Lent by the Earl of Darnley.







## VELAZQUEZ: 1599-1660

*Spanish School*

## THE WATER-CARRIER, "EL AQUADOR DE SEVILLA"

**A**SUNBURNT, wayworn seller of water in tattered brown doublet, turned to the left, with his left hand on a large earthen jar, hands a glass of water to a boy who stands beside a table on which is a smaller jar; between the two principal figures is another boy, now but dimly seen, who is quenching his thirst. Three figures, three-quarter-length, standing.

In the Inventory of Buen Rétiro in 1700 the picture is called "El Corzo, Aquador de Sevilla." It was "afterwards removed to the new Bourbon Palace, and was seen in the 'Serenade Hall' by the Italian, Caimo, together with many other works of the master."—Ponz: *Viage*, vi. 34.

"There is a celebrated Painting of a Fellow carrying Water about to sell, in the Buen Rétiro."—Palomino Velasco: *Account of the Lives and Works of Spanish Painters*, translated from the *Museum Pictorium*, 1739, p. 50.

"This is the earliest picture by Velazquez of which we have any authentic record. It was painted about 1620, at Seville, before the artist went to Madrid."—Curtis: *Velasquez and Murillo*, 1883, pp. 37-38, No. 86.

"A celebrated work of the early period of the master. His truth of conception is already evident in a high degree, both in the old man and in the lad to whom he is giving a draught of water; but the colouring, on the other hand, is heavy, dark, and in the shadows black. We see from this picture how much Velazquez served as a model to Murillo in such subjects."—Waagen: *Treasures of Art in Great Britain*, 1854, ii. pp. 276-7.

"'The Water-Carrier of Seville' is even superior to the 'Old Woman Frying Eggs,' and it is certainly the picture which gained Velazquez most celebrity in his native town before he left it, at the age of twenty-four, to go and settle in Madrid. Its superiority impresses itself upon the beholder when he contemplates its sobriety of arrangement, the more artistic grouping of the figures, and the extreme simplicity of the elements of the work. It is enough to compare these pictures to assign, without a moment's hesitation, to the

composition of the 'Old Woman' [in the collection of Sir Frederick Cook at Richmond] a date several months earlier than that of the 'Water-Carrier.' The former is drier and harder, and shows less experience in the arrangement. Moreover, the boy who figures in it, and who was also the model for the latter picture, appears a little younger, though the difference is but inconsiderable.

"The three figures of the 'Water-Carrier' stand out from a very dark background. . . . The heads of the two principal figures might well pass for portraits, so great is the intensity of expression and character. The accessories are painted with extraordinary relief and animation, and there is a most dignified simplicity apparent in the draperies, notably in the water-carrier's cloak, and in his white sleeve, which is the highest light in the picture."—Beruete: *Velazquez*, 1906, pp. 10-11.

*Canvas.* 41½ in. × 31½ in. (1.052 × 0.774).

An early "Bodegone" or Tavern-piece.

In 1870 it was in the Alcazar, Cuarto del Rey.

King Joseph Bonaparte took it with him in his flight from Madrid, but it was captured by the British, being found in his carriage with a quantity of plate and jewels at the rout of Vittoria, in 1814. The Duke of Wellington proposed to restore it to Spain, but King Ferdinand VII begged his acceptance of it as a personal gift.

Engraved at Madrid by Blas Amettler.

Palomino de Castro y Velasco: *Museo Pictorico*, 1797, vol. ii. p. 480. Justi: *Velazquez and his Times*, 1889, p. 69-70. Sir William Stirling-Maxwell: *Annals of the Artists of Spain*, 1891, vol. ii. p. 677. A. de Beruete: *Velazquez*, 1906, p. 10.

Exhibited at the British Institution, 1828, No. 46; also at the British Institution, 1847, No. 121; also at Burlington House, Old Masters, 1886, No. 119; also at the Guildhall, 1901, No. 100; also at the New Gallery, 1895-96, No. 134.

Lent by the Duke of Wellington, K.G.

## VELAZQUEZ: 1599-1660

*Spanish School*

## OLD WOMAN FRYING EGGS

**H**ALF-LENGTH figure, life-size, of a woman, seated, making an omelette in an earthen pan; on the left a boy, with a melon in his right hand, is offering her a wine-flask, which he holds in his left hand; in front are a basin, a knife, a jar, a jug, and a mortar and pestle; a basket hangs on the wall in the centre background.

“With all its prosaic minute accuracy the treatment is by no means trivial, a firm, full brush giving contours and surface with a few strokes. Nothing has been foisted in by the artist; there are no studied light effects, for which the fire might have offered a rare chance; nothing of refined vulgarity and unseemliness, no professional modelling or picturesque costumes, or figures smacking of the studio; no condescension; nothing but downright honesty. It is a realistic piece, but radiant with a halo of impressions and memories of land and people.”—C. Justi: *Diego Velazquez and his Times*, 1889, p. 73.

“As to the picture of the ‘Old Woman Frying Eggs,’ described, though but imperfectly, by Palomino at the beginning of the eighteenth century, we are ignorant of its history from the day it was finished until the time it reappeared, some years ago, in the Collection of Sir Charles Robinson, whence it passed into that of Sir Frederick Cook, the present owner.

“Velazquez has represented in this two half-length figures . . . the white head-dress of the old woman is the brightest note in the picture, and stands out vividly against the sombre tones peculiar to the artist at that period.”—A. D. Beruete: *Velazquez*, 1906, pp. 9-10.

*Canvas.* 39 in. × 46 in. (0.99 × 1.168).

An early "Bodegone" or Tavern-piece; painted in Seville, 1618-20.

Palomino: *El Museo Pictorico y Escala Optica*, 1715. Curtis: *Velazquez and Murillo*, 1883, No. 84, p. 37. Justi: *Diego Velazquez and his Times*, 1889, pp. 72-73. Beruete: *Velazquez*, 1906, p. 9.

Exhibited at Burlington House, Old Masters, 1873, No. 92; also at the New Gallery, 1895-96, No. 135; also at the Guildhall, 1901, No. 102.

Lent by Sir Frederick Cook, Bart.







## EL GRECO: 1548-1614

(Called also DOMENICO THEOTOCOPULI)

*Spanish School*

## THE ARTIST'S DAUGHTER

**H**ALF-LENGTH figure, life-size, turned slightly to the left, looking at the spectator. She is wearing an ermine-trimmed mantle and a white hood; her hand grasps her mantle.

“She is painted in the prime of life and loveliness; her dark eyes and rich complexion are finely set off by the white furred mantle drawn over her head; and her countenance, in depicting which her fond father has put forth all his skill, is one of the most beautiful that death ever dimmed and that the pencil ever rescued from the grave. As this fair maiden figures in the great Toledan Altar-piece [‘The Parting of our Lord’s Raiment’], painted between 1577 and 1587, it is probable that her portrait was executed not long after the latter year.”—Sir William Stirling-Maxwell: *Annals of the Artists of Spain*, 1891, vol. i. pp. 338–9.

*Canvas.* 24½ in. × 19½ in. (0.622 × 0.495).

Formerly in the Collection of King Louis Philippe, at the sale of whose pictures, May 6, 1853, No. 82, it was acquired by the father of the present owner. In the sale catalogue its *provenance* was described as “De Serafino à Madrid.”

This picture was No. 259 in the 1838 catalogue of the Louvre.

Other portraits of the lady exist.

Exhibited at Burlington House, Old Masters, 1872, No. 112; also at the Guildhall, 1901, No. 77.

Lent by Sir John Stirling-Maxwell, Bart.







## EL GRECO: 1548-1614

(Called also DOMENICO THEOTOCOPULI)

*Spanish School*

## SUPPER IN THE HOUSE OF SIMON

**T**HE Christ is seated in the place of honour at the far side of the table, which occupies the centre of the composition. A plain wall forms the background; two windows are on either side; Mary Magdalene is in the act of pouring ointment over the head of Christ. An interior containing sixteen figures.

*Canvas.* 58 in. × 40 in. (1.473 × 1.016).

Formerly in the Madraza, Salamanca, and Stchoukine Collections.

In the possession of M. Sedelmeyer, Paris, 1909.

Lent by Sir Edgar Vincent, K.C.M.G.

## REMBRANDT: 1606-1669

*Dutch School*

## PORTRAIT OF A MAN WITH A HAWK

THIS picture is sometimes called "The Falconer." A man of about eight-and-twenty, seated and leaning forward in his chair; he is turning to the right, as he looks round at the spectator. He points towards the right and holds a falcon on his (unseen) left hand. Over his long curly fair hair he wears a black velvet cap. Dark eyes, a very slight moustache and imperial; he wears a dark yellowish-green doublet with very wide sleeves, and over it a short dark cloak thrown back over his right shoulder. A hunting pouch with metal fittings hangs from a heavy gold chain, which is slung from his left shoulder and passes under his right arm. A bright light from the left illumines the figure. Nearly three-quarter length, life-size.

To the right, *pentimenti* in the painting of the falcon are now noticeable. The bird was, apparently, placed originally on the first finger of the right hand and was represented as about to fly. There may, however, have been two hawks, one perched on each hand.

Waagen, in his *Treasures of Art in Great Britain*, 1854, vol. ii. p. 166, refers to this and the companion picture, the "Lady with a Fan" (or "The Falconer's Wife"), in the Collection of the Duke of Westminster, as "Two portraits of the first class, taken in full light, and therefore treated in the brightest, clearest golden tone, at the same time executed with fascinating truth of nature, with a delicately blended execution."

"Upon his left hand is perched a hawk; the right is extended, and the finger points to some distant object."—Smith's *Catalogue Raisonné*, 1836, vol. vii. p. 107.

On a rectangular *Canvas*, formerly arched at the top. 44 in. × 37½ in. (1.117 × 0.951).

Signed below to the left on the arm of the chair, "*Rembrandt, f. 1643.*"

Formerly in the Grandpré Collection, Paris, 1809.

Vosmaer: *Rembrandt: Sa Vie et Ses Œuvres*, 1877, p. 256. Bode: *Complete Works of Rembrandt*, 1897-1906, vol. iv. p. 128, No. 268.

Exhibited at the British Institution, 1815, No. 28; also at Burlington House, Old Masters, 1871, No. 126; 1895, No. 50; also at Amsterdam, Works of Rembrandt, 1899, No. 79.

Lent by the Duke of Westminster.







## FRANS HALS: 1580-84 — 1666

*Dutch School*

## PORTRAIT OF A MAN

**H**ALF-LENGTH, turned three-quarters to the spectator's right, and looking out of the canvas. He wears a large broad-brimmed hat and a broad white collar. He is dressed in a black figured-velvet cloak; his left hand is half-gloved. Fair curly hair hanging down his back.

*Canvas.* 27½ in. × 33 in. (0.698 × 0.839).

From the Collection of the late M. Maurice Kann.

Signed:

ÆTA SVÆ 52  
1664.

In the background to the right is a shield with three bulls' heads, the coat of arms of his family; a similar coat is seen in the "Portrait of Young Koeijmanszoon van Alblasserdam," by Hals, which was in the Rodolphe Kann Collection, and is illustrated in the Catalogue of that Collection, 1907, vol. i. No. 40.

In the background to the right is a shield of arms charged with three ox-heads.

The person represented is probably Joseph Koeijmans, a portrait of whose son, Johan Koeijmans (Koeijmanszoon van Alblasserdam), inscribed "ÆTA SVÆ 26, 1645," and with the same shield of arms, was in the Rodolphe Kann Collection, and illustrated in the Catalogue of that Collection, 1907, vol. i. No. 40, and passed into the Collection of Mrs. C. P. Huntington in 1907.

Another portrait executed by Hals at this period, and formerly in the Rodolphe Kann Collection but now in the Huntington Collection, is that of a Lady, inscribed, "ÆTA SVÆ 51 ANº 1644." It bears the arms of Berk of Dordrecht, and represents Dorothea Koeijmans, *née* Berk, the wife of Joseph here represented and the mother of Johan Koeijmans.

For these biographical facts see *The R. Kann Collection of Pictures*, i. pp. 42-43; *Burlington Magazine*, xii. p. 203; xiii. p. 293; xvi. Nov., 1909, p. 109; and, for the Berk-Koeijmans pedigree, M. van Balen's *Beschrijving van Dordrecht*, 1677, p. 945.

Marked on the back, "Bought from Mr. Forest (Strand), October, 1850"  
("James Carnegie").

Not previously exhibited.

Lent by Messrs. Duveen.





## FRANS HALS: 1580-84—1666

*Dutch School*

## PORTRAIT OF A BURGOMASTER

**H**ALF-LENGTH, standing, turned three-quarters to the right, looking at the spectator; he wears a large, white, frilled collar, and is dressed entirely in rich black velvet, with a cloak thrown over his left shoulder and round his waist; he holds a pair of gloves in his left hand; his right hand is resting on the back of a chair placed in the left foreground. Bareheaded, moustache and goatee.

*Canvas.* 45½ in. × 36 in. (1.155 × 0.914).

Formerly in the Collection of Lord Arundell of Wardour, and subsequently in that of Mr. C. J. Wertheimer. From the Collection of the late M. Maurice Kann.

*Les Arts*, April 1909, p. 17.

Not previously exhibited.

Lent by Messrs. Duveen.









## FRANS HALS: 1580-84 — 1666

*Dutch School*

## PORTRAIT OF A WOMAN

**H**ALF-LENGTH turned three-quarters to the right, looking at the spectator. She wears a white muslin cap and a large white ruff. Her hands are crossed, and in her left hand she is holding a white handkerchief. Dark background.

*Canvas.* 30½ in. × 25½ in. (0.768 × 0.638).

Formerly in the Collection of Baron de Beurnonville, Paris, May 1881,  
No. 300. From the Collection of the late M. Maurice Kann.

Signed :

ÆTA 35

1644

H

Not previously exhibited.

Lent by Messrs. Duveen.







## REMBRANDT: 1606-1669

*Dutch School*

## PORTRAIT OF A MAN WITH CLOSE-CROPPED HAIR

A MAN nearly seventy years old, seated, turned partly to the right, in an arm-chair of brown wood, gazing steadily at the spectator. His right hand is on the arm of the chair; with his left he holds his broad-brimmed black hat. His close-cropped hair, his pointed beard, and his moustache are grey. He is plainly dressed in black, with a pendant ruff. Behind him on the left is a table with a red cover. A bright light from the left falls on the right side of his face and his collar. Almost full-length; life-size.

Dr. Bode in his *Complete Work of Rembrandt*, 1897-1906, vol. iii. No. 225, p. 194, suggests that "it may be the companion picture to the 'Portrait of an Old Lady in an Arm-Chair' in the Collection of Mr. Arthur Sanderson, Edinburgh," which is now in the Collection of Mr. Benjamin Altman of New York.

*Canvas.* 49 in.  $\times$  37½ in. (1.244  $\times$  0.951).

Signed near the top right-hand corner, and inscribed with the date, now almost illegible.

Painted about 1637-39.

Formerly in the Hoofman Collection, Haarlem. Lately in the Collection of Lord Ashburton, at the Grange, Alresford, Hants. Formerly at Bath House, London.

Waagen: *Treasures of Art in Great Britain*, 1854, ii. 103. Smith's *Catalogue Raisonné*, 1836, vol. ii. No. 342.

Exhibited at Burlington House, Old Masters, 1890, No. 151.

Lent by Sir Edgar Vincent, K.C.M.G.









## JUAN DE PAREJA: 1606(?)-1670

*Spanish School*

## EL VENDEDOR DE PESCADO

**H**ALF-LENGTH figure of a man placed towards the right of the composition and turned three-quarters to the left. He wears a red cloak and a white shirt, which is left open at the neck. Before him is placed a basket full of fish; they are about to be weighed in the scales, which are affixed to a wooden pole. Landscape background to the left.

*Canvas.* 36½ in. × 46½ in. (0.926 × 1.18).

The original attribution to Velazquez was changed many years ago to Juan de Pareja, his pupil.

Not previously exhibited.

Lent by Mrs. Bischoffsheim.

## REMBRANDT: 1606-1669

*Dutch School*

## PORTRAIT OF A MAN

**A** MIDDLE-AGED, bearded man, looking three-quarters to the left; his body directed toward the front; half length, less than life-size.

*Wood.* 11 in. × 19 in. (0.279 × 0.483).

Formerly in the Collections of V. H. Crosby and Mrs. H. H. Hallahan.

Lent by Leopold Hirsch, Esq.





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P. P. RUBENS: 1577-1640

*Flemish School*

CUPIDS HARVESTING

**T**HREE figures in growing corn.

*Wood.* 11 in. × 13½ in. (0.279 × 0.342).

Lent by Lord Barrymore.

## REMBRANDT: 1606-1669

*Dutch School*

## SASKIA AT HER TOILETTE

**S**ASKIA is seated facing the spectator behind a small toilette-table, lacing her bodice. Her dark brown hair, held together by a gold circlet and three gold buttons, falls in curls on either side of her head. She wears a dark green gown, with slashed sleeves, leaving bare her throat and part of her breast. A mantle of a neutral brownish-golden tint falls over her left shoulder. Round her neck she wears a string of pearls, and in her left ear a single pearl. To the left a mirror, seen from the side, stands on a red table-cover; a comb and a ring lie beside it. A bright light falls from above on her face and breast. Half-length figure, life-size.

*Wood.* 28 in. × 24 in. (0.712 × 0.61).

Formerly in the Duclos Collection, Paris; subsequently in the Secrétan Collection, Paris, and the Sedelmeyer Collection, Paris. Also at one time in Dr. A. Bredius' Collection at The Hague; and for some time lent by him to the Royal Gallery of The Hague (No. 552 in official catalogue).

Painted about 1636. Signed midway up the panel on the right "*Rem. . . .*"

Etched by Ch. Koepping.

Bode: *The Complete Work of Rembrandt*, 1897-1906, vol. iii. p. 62, No. 159.

Exhibited at Amsterdam, Works of Rembrandt, 1898, No. 40; also at Burlington House, Old Masters, 1899, No. 76.

Lent by Edmund Davis, Esq.







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VELAZQUEZ: 1599-1660

*Spanish School*

PORTRAIT OF A MAN

**B**UST length; black dress and white collar; long hair;  
moustache.

*Canvas.* 19 in.  $\times$  17½ in. (0.483  $\times$  0.444).

Not previously exhibited.

Lent by Edmund Davis, Esq.







## ANDREA DEL SARTO: 1486-1531

*Florentine School*

## HIS OWN PORTRAIT

**H**ALF-LENGTH, life-size, writing a letter at a table covered with a striped cloth, which occupies the whole foreground of the picture; he wears a black four-cornered cap, black full-sleeved dress showing a white pleated skirt; dark green background.

On the letter can be read the words: “. . . Dicembre Maestro Domenico assai mi chāmo sod (disfato) to verso di voi, a vendo mostro propinque igenio per dimostrarmi qual proprio a . . . sono tanto molto obligato 1523, M. Andr.”

“The person mentioned in these lines is perhaps Domenico Conti, the friend and pupil to whom Andrea bequeathed all his drawings (Vasari, viii. 295), whose likeness may be here depicted. The features are those of a man of thirty, too young for Andrea in 1523 (he was then aged thirty-six), and, besides, unlike his face, as given in Vasari, and observed elsewhere. The painting is clearly Del Sarto's, and finely touched.”—Crowe and Cavalcaselle: *History of Painting in Italy*, 1864-1866, vol. iii. p. 584.

“This picture ranks very high in all respects, especially in the chiaroscuro, and is, without doubt, one of the finest portraits of the painter's later period.”—Waagen: *Treasures of Art in Great Britain*, 1854, vol. iii. p. 11.

*Wood.* 36½ in. × 26½ in. (0.926 × 0.673).

A picture which is said to be a self-portrait by Andrea is in the Uffizi (No. 1176), and another is in the Pitti Gallery (No. 66).

Andrea del Sarto's signed “Portrait of a Sculptor” in the National Gallery (No. 690) was formerly described as “His Own Portrait.”

In 1523 Andrea del Sarto would be thirty-seven years of age, an impression this picture does not convey.

See also *Kunstgeschichte in Bildern*, iii. 94, 3; *Das Museum*, iii. 65; and Reinach: *Répertoire de Peintures*, 1905, i. p. 493.

Exhibited at Manchester, 1857, No. 174; also at Burlington House, Old Masters, 1881, No. 150.

Lent by the Countess Cowper (from Panshanger).

## TINTORETTO: 1518-1594

*Venetian School*

## AN ALLEGORICAL SUBJECT

**A** BEARDED old man (? a victorious warrior) being crowned with laurel by Fame; he approaches from the right; a composition of four figures.

“Painted with much care, warmth, and clearness.”—Waagen: *Treasures of Art in Great Britain*, 1854, vol. iii. p. 483.

*Canvas.* 47½ in. × 52 in. (1.205 × 1.321).

Lent by the Dowager Marchioness of Bute.

## PAOLO VERONESE: 1528-1588

*Venetian School*

## PORTRAIT OF A VENETIAN SENATOR

**F**ULL-LENGTH portrait of a man seen nearly in full face; seated in a red-backed chair; he is bearded; his hands are placed on the arms of the chair; he wears the long sleeved robe, lined with ermine, of a Venetian senator. A green curtain and the plinth and base of a column forms the background.

*Canvas.* 70 in. × 44 in. (1.778 × 1.117).

From the Collection of Sir J. C. Robinson, C.B., formerly H.M.'s Surveyor of Pictures.

Not previously exhibited.

Lent by Francis Howard, Esq.

## TINTORETTO: 1518-1594

*Venetian School*

## AN ALLEGORICAL SUBJECT

**A** COMPOSITION of five figures.

*Canvas.* 47½ in. × 51 in. (1.205 × 1.295).

The subject would seem to be the "Redemption of Venice from Slavery," which was painted by Tintoretto as one of the ceiling decorations of the Sala delle Quattro Porte, in the Doge's Palace, Venice.

Lent by the Dowager Marchioness of Bute.



## ANDREA DEL SARTO: 1486-1531

*Florentine School*

## PORTRAIT OF A LADY

(SUPPOSED TO BE PETRARCH'S LAURA)

**H**ALF figure, nearly full face, seated to the right behind a table, holding an open music-book in her hands; on the table are two other books, the edge of one being inscribed "PETRARCHA"; red dress with full sleeves; architectural and landscape background.

"The head, seen in a strong light, is finely modelled in the reddish lights and the greenish shadows of Andrea's later period."—Waagen: *Treasures of Art in Great Britain*, 1854, vol. iii. p. 11.

"It is a fine bright piece done with great mastery in Del Sarto's later years. The hands are long and of good breed, the neck delicate, the forehead fair, the eyes grey. The rosy half-tints are well fused into delicate shadows. The hair chestnut."—Crowe and Cavalcaselle: *History of Painting in Italy*, 1864-1866, vol. iii. p. 585.

*Wood.* 38 in. × 31 in. (0.965 × 0.788).

Inscribed on the cornice of the architecture, in gold letters, "MELIORA LATENT," and on the table: "TU DEA PRESÈS NOSTRO SUCCURRE LABORI."

Exhibited at Burlington House, Old Masters, 1881, No. 159.

Lent by the Countess Cowper (from Panshanger).







## JAN VERMEER VAN DELFT: 1632-1675

*Dutch School*

## THE SOLDIER AND LAUGHING GIRL

("LE SOLDAT ET LA FILLETTE QUI RIT")

**I**N the left-hand corner of a room a soldier and a girl sit conversing at a table. The soldier is in shadow in the left foreground and is seen in profile; he wears a large black slouch hat with a red ribbon, and a red coat with a bandolier, and rests his right hand on his hip. The girl sits more to the right and farther back; she wears a white cap, a black and yellow bodice, and a blue skirt. In her right hand she holds a wine-glass; her left hand rests on the table. To the left is a window, with one casement open. On the wall hangs a Map of Holland and West Friesland.

Referred to by Burger in an article on "Van der Meer de Delft" published in the *Gazette des Beaux Arts*, 1866, vol. xxi. p. 462, and on p. 548, where it is No. 7 in the *Catalogue Raisonné*.

*Canvas.* 19 in. × 17 in. (0.483 × 0.432).

Formerly in the Demidoff Collection; and subsequently in the Léopold Double Collection, Paris, May 30, 1881, No. 16.

Engraved by Jules Jacquemart.

Hofstede de Groot: *Smith's Catalogue Raisonné of Dutch Pictures*, 1907, vol. i. p. 599, No. 39.

Exhibited at the Champs Elysées, Paris, No. 107; also shown at the Burlington Fine Arts Club, 1900, No. 18.

Lent by Mrs. Joseph.









## REMBRANDT: 1606-1669

*Dutch School*

## PORTRAIT OF AN OLD LADY

**A**N aged lady, half-length figure, life-size, almost full-face. Her plain widow's gown is nearly black; she wears a close black cap, which descends in a point on the forehead, and on which is a dark brooch; she wears also a wide, double-pleated white ruff. The cheeks are sunken and the face wrinkled and withered with age, but the dark eyes retain their brilliancy, and the expression is full of shrewdness and vivacity. Dark background, rich in tone.

“The extraordinary truth of life, the decision of forms, the depth and transparency of the golden tone, and the certainty and breadth of the spirited treatment, assign to this picture a distinguished place among the portraits of Rembrandt.”—Waagen: *Treasures of Art in Great Britain*, vol. iv. p. 135. The picture is also referred to by Waagen, *op. cit.*, vol. iii. p. 27.

*Canvas.* 29½ in. × 24¼ in. (0.749 × 0.628). Arched at the top.

Formerly in the Collections of Lord Charles Townshend, Mr. John Smith, Baron Verstolk van Soelen, Mr. Baring, and Lord Overstone.

Signed: “*Rembrandt f.* 1661.”

This picture has occasionally in the past been inaccurately described as the “Portrait of the Artist's Grand-Mother.” It is now believed to portray the same lady as is seen in the “Portrait of an Old Lady” (No. 1675) in the National Gallery, which was painted about 1661, and was purchased, together with the companion “Portrait of a Burgomaster” (No. 1674), from Lord de Saumarez in 1899.

A reduced copy of this picture is in the Glasgow Gallery (No. 812).

The original drawing for this picture is in the Collection of Mr. J. P. Heseltine, who also has an engraving in aquatint of it by Ryland, dated 1763.

Smith's *Catalogue Raisonné*, 1836, vol. vii. p. 166, "Rembrandt," No. 516.  
Vosmaer : *Rembrandt : Sa Vie et Ses Œuvres*, 1877, p. 561. Dr. W. Bode : *The Complete Work of Rembrandt*, 1897-1906, vol. vii. p. 492.

Exhibited at Manchester, Art Treasures Exhibition, 1857, No. 677; also at Burlington House, Old Masters, 1870, No. 39; 1888, No. 109; also at Amsterdam, Works of Rembrandt, 1898, No. 113; also at Burlington House, Works of Rembrandt, 1899, No. 15.

*Catalogue of Pictures forming the Collection of Lord and Lady Wantage*, 1902, p. 123.

Lent by Lady Wantage.





## CAREL FABRITIUS: 1624(?) - 1654

*Dutch School*A MUSICAL INSTRUMENT DEALER AT HIS BOOTH  
IN THE OPEN AIR

**T**o the right is the south-eastern side of the Nieuwe Kerk at Delft. A street with a canal at the side of it forms the foreground; it leads over one of the high stone bridges so characteristic of Delft. In the left foreground of the picture a man sits, deep in thought, under a tent set before a wall; some musical instruments lie near him. A table with a violoncello upon it stands near; a lute is placed against the wall. Behind the tent is a high lattice overgrown with vine.

*Wood.* 6½ in. × 12½ in. (0.158 × 0.317).

Signed: "C. FABRITIUS" on the wall at the left, and dated 1652. A label on the back of the picture states that it was "Bought at Naples, 1836."

Hofstede de Groot: *Smith's Catalogue Raisonné of Dutch Painters*, 1907, vol. i. p. 574, No. 4.

Not previously exhibited.

Lent by Sir William Eden, Bart.

## VAN DYCK: 1599-1641

*Flemish School*

## PORTRAIT OF LECLERC

**H**E wears a silk vest, a black cloak over his left shoulder, and a plain small collar. Almost in profile to the spectator's left. His right hand raised to his breast. He has a moustache. Half-length ; life-size.

*Canvas.* 24 in. × 19 in. (0.61 × 0.483).

Formerly in the Collections of Count Algarotti and Sir Abraham Hume.

Supposed to have been painted in Venice.

Leclerc was a French engraver.

Engraved by W. Vaillant.

Exhibited at the Grosvenor Gallery, 1887, No. 66.

Lent by Earl Brownlow.

## SIR THOMAS LAWRENCE, P.R.A.: 1769-1830

*English School*

## MRS. MAGUIRE AND ARTHUR FITZJAMES

**S**HE is seated on the floor; she wears a white dress trimmed with black and a red cloak trimmed with fur; she holds the right arm of the boy who is placed in front of her; he wears a dark red suit, and has his right hand on the nose of a large dog. In the left background is the plinth of a column, and in the right a peep of landscape.

Painted in a feigned circle on a *canvas* 65 in. (1.651) square.

Inscribed: "MRS. MAGUIRE & ARTHUR FITZ JAMES

By Sir Thomas Lawrence, R.A."

Exhibited at the Grafton Galleries, "Fair Women," 1894, No. 83; also at Burlington House, Old Masters, 1904, No. 46; also at the Exposition de Cent Portraits de Femmes, Paris, 1909, No. 24.

Lent by the Duke of Abercorn, K.G.

## VAN DYCK: 1599-1641

*Flemish School*

## MARCHESA DI BRIGNOLE-SALA AND HER SON

**F**ULL-LENGTH, life-size figures; the Marchesa seated in a high-backed chair in profile to the spectator's left and holding the right hand of her son, who stands beside her; she wears a pearl head-dress, high lace ruff; her left hand rests on the arm of the chair; the boy in red-flowered doublet and hose; a dog on the ground on the extreme left; architectural and curtain background.

"An uncommonly careful picture, extremely elegant."—Waagen: *Treasures of Art in Great Britain*, 1854, vol. iii. p. 213.

"She was Pauline Adorno, Marchesa [di] Brignole-Sala, wife of Antonio Giulio, Marquis [di] Brignole-Sala, son of a Doge of Genoa, and Ambassador to Philip IV. of Spain. His equestrian portrait, one of the greatest works of Van Dyck, exists with another version (Smith's Catalogue, No. 168) of his wife's likeness (without the child), and a portrait of Geronima, her mother (Smith's Catalogue, No. 170), with a little girl, all by Van Dyck, in the Brignole-Sala Palace at Genoa. The portrait of her husband is engraved in 'Antoine van Dyck,' by M. Guiffrey, Paris, 1882. The scandalous chronicles of Genoa continue to respect a legend which asserts that an intrigue subsisted between the painter and his beautiful sitter."—Grosvenor Gallery Catalogue, 1887, p. 26.

*Canvas.* 74½ in. × 55 in. (1.89 × 1.397).

Formerly in the Collection of the Earl of Warwick.

Formerly erroneously described as "Lady Brooke and her Son."

A picture of the artist's Genoese period.

This lady was the wife of the Marchese di Brignole-Sala, a Genoese noble.

L. Cust: *Van Dyck*, 1909, p. 241.

Exhibited at Burlington House, Old Masters, 1871, No. 155; 1878, No. 158; also at the Grosvenor Gallery, 1887, No. 18.

For another portrait of the Marchesa, see No. 58 in this Exhibition.

This picture was temporarily lent by P. A. B. Widener, Esq., of Philadelphia, U.S.A., at the commencement of the Exhibition.







## PAOLO VERONESE: 1528-1588

*Venetian School*

## MARS AND VENUS BOUND BY LOVE

**F**ULL-LENGTH, life-size figures. Venus, on the left, undraped, is represented with her left arm round the neck of Mars, who is seated on a pedestal beside her; the God of War is in full armour and a cloak is thrown over his right shoulder. On the left Cupid is, with a pink ribbon, attaching the limbs of the god and the goddess. In the right background another Love is, with his sword, keeping back the charger of Mars. Architectural and landscape background.

*Canvas.* 79½ in. × 62½ in. (2.018 × 1.587).

Formerly in the Collection of Queen Christina of Sweden (1626-89). Later in the Collection of the Duc d'Orléans under the title of "Mars et Vénus liés par l'Amour," and in that of H. Elwyn. Subsequently in the Collection of Lord Wimborne.

Signed on the base of the pedestal:

PAVLVS VERONENSIS F.

This is one of the twelve pictures by Paolo Veronese which were formerly in the Palais Royal Collection. Of that number the "Supper at Emmaus" is now in the Louvre, while the "Unfaithfulness," "Scorn," "Respect," and "Happy Union" are in the National Gallery.

*Description des Tableaux du Palais Royal*, 1737, p. 374.

Engraved by Michel Aubert for the *Recueil d'Estampes* of the Crozat Gallery, Paris, 1729-42, tome ii. p. 67; also by Jacques Couché for the *Galérie du Palais Royal, gravée d'après les tableaux des différentes écoles qui la composent*, 1808, vol. ii. Plate VII.

Buchanan: *Memoirs of Painting*, 1824, vol. i. p. 135.

Waagen: *Treasures of Art in Great Britain*, 1854, vol. ii. p. 498.

Exhibited at Burlington House, Old Masters, 1881, No. 146; 1903,

No. 55.

Lent by Asher Wertheimer, Esq.







## VAN DYCK: 1599-1641

*Flemish School*

## PORTRAIT OF A MAN

**H**E is seen three-quarters to the right. He wears a dark doublet and cloak with lace collar; a gold chain is across his right shoulder. The hilt of his sword is seen by his right side. Half-length figure.

*Canvas.* 29 in. × 24 in. (0.737 × 0.61).

Formerly in the Collection of Lord Oxenbridge at Gatton Park, where it was described as the "Portrait of Cæsar de Cardeñas," and attributed to Velazquez.

A work of the painter's Genoese period.

This may be a portrait of Antonio Giulio, Marchese di Brignole-Sala, whose features are known to us from the equestrian portrait in the Palazzo Rosso, Genoa, and whose wife's portrait is in this Exhibition (No. 55 and No. 58).

Not previously exhibited.

Lent by Francis Howard, Esq.









## SIR JOSHUA REYNOLDS, P.R.A.: 1723-1792

*English School*

## PORTRAIT OF THE REV. LAURENCE STERNE

HE is seated, wearing a wig and gown; his right elbow is on the table by his side; his right forefinger to his forehead; his left arm is bent, and he has a ring on the little finger; his left hand rests on his hip; knee-breeches. On the table to the left are an inkstand, some papers which are inscribed *J. Reynolds, 1760*, and some MS. marked *Tristram Shandy*. Life-size, nearly full-length.

“It was purchased for 500 guineas by the Marquis of Lansdowne. Mrs. Jameson justly observes: ‘This is the most astonishing head for truth of character I ever beheld. I do not except Titian; the character, to be sure, is different, the subtle, evanescent expression of satire round the lips, the shrewd significance of the eye, the earnest, contemplative attitude, all convey the strongest impressions of the man, of his peculiar genius and peculiar humour.’”—W. Cotton: *Sir Joshua Reynolds and his Works*, 1856, p. 92.

“In this matchless portrait, with all its expression of intellect and humour, there is a sly look for which we are prepared by the insidious mixture of so many abominations with the finest wit in *Tristram Shandy* and the *Sentimental Journey*. . . . Nor is the position of the figure less characteristic than the expression of the face. It is easy, but it has not the easiness of health. Sterne props himself up. . . . While he was sitting to Reynolds this same wig had contrived to get itself a little on one side, and the painter, with that readiness in taking advantage of accident to which we owe so many of the delightful novelties in his works, painted it so, for he must have known that a mitre would not sit long bishop-fashion on the head before him, and it is surprising what a Shandean air this venial impropriety of the wig gives to its owner.”—C. R. Leslie and Tom Taylor: *Life and Times of Sir Joshua Reynolds*, 1865, vol. i. pp. 192-3.

*Canvas.* 50 in. × 40 in. (1.27 × 1.016).

Painted for the Earl of Ossory; it afterwards came into the possession of Lord Holland, at whose death in 1840 it was purchased from his widow by

Lord Lansdowne. Reynolds also painted a half-length portrait of Sterne, which was formerly in the Whatman Collection.

Laurence Sterne, an Irish divine and writer, was born November 24, 1713; he was Prebendary of York, and author of *Tristram Shandy*, the *Sentimental Journey*, &c. Died March 18, 1768.

Engraved by E. Fisher, S. F. Ravenet, S. W. Reynolds, A. Wivell, L. Archer, Audinet, and others.

Graves and Cronin: *Sir Joshua Reynolds*, iii. p. 933. Sir W. Armstrong: *Reynolds*, 1900. A.L.A. Portrait Index, 1906, p. 1386.

Exhibited at the Society of Artists, 1761, No. 82; 1768, No. 97; also at the British Institution, 1813, No. 129; 1823, No. 18; 1841, No. 83; also at the National Portrait Exhibition, 1867, No. 373; also at Burlington House, Old Masters, 1871, No. 36; also at the Guelph Exhibition, New Gallery, 1891, No. 207.

Lent by the Marquess of Lansdowne, K.G.

## VAN DYCK: 1599-1641

*Flemish School*PORTRAIT OF PAOLA ADORNO, MARCHESA  
DI BRIGNOLE-SALA

**F**ULL-LENGTH, standing to the left, looking round towards the spectator ; her left hand holds up her dress, her right is held against her stomacher ; white dress embroidered with gold, pearl headdress with plume, grey ruff and black-edged ruffles, a ribbon is across her left shoulder. Architectural background, with red curtain falling on to an arm-chair beside her.

“The same fair Marchesa di Brignole-Sala is depicted in a very similar portrait belonging to the Duke of Abercorn at Hampden House in London. Here the lovely Paola stands in the same attitude, but the colonnade has been replaced by a plain background with a curtain drawn athwart it. The difference in the background serves to enhance the value of her splendid robes, which are now white and gold, while her left hand, no longer idle, draws back a fold of the silk, and breaks the surface into one of coruscating sheen. In the portrait at Genoa, the lady is not only dignified but vivacious; in that of the Duke of Abercorn her dignity is statuesque.”—L. Cust: *Van Dyck*, 1900, p. 40.

“In the splendid picture from Hampden House the head of the fair Genoese is just a little sacrificed, but the harmony made by the tawny red of the hangings with the warm white of the heavy silk robe, made heavier still by its load of golden trimmings, is one of the finest in art. The colour harmonies of Antwerp and Venice here meet on equal terms and coalesce. . . . The version preserved at Genoa is, in arrangement, rather the finer picture of the two; its stately background of column and arch gives to it still more markedly the character of the state portrait. And, then, there is the winning charm, a certain wistfulness in the face, which the Hampden House version lacks. The latter is, on the other hand, infinitely superior to the Genoese picture in preservation, as in the transparency and sovereign beauty of the colour.”—

Claude Phillips in an article on "Van Dyck at Burlington House," in the *Art Journal*, March 1900, p. 68.

*Canvas.* 90 in.  $\times$  60½ in. (2.286  $\times$  1.535).

She was the wife of Antonio Giulio, Marchese di Brignole-Sala, son of a Doge of Genoa and Ambassador to Philip IV of Spain.

Lionel Cust: *Van Dyck*, 1900, p. 40. Mario Menotti: "Van Dyck a Genova," in *Archivio Storico dell' Arte*, serie seconda, 1897, p. 451.

Exhibited at Burlington House, Old Masters, 1896, No. 113; also at Antwerp, Van Dyck Exhibition, 1899, No. 44; also at Burlington House, 1900, No. 62.

A variant of this picture is in the Palazzo Rosso, Genoa. For another portrait of the Marchesa, see No. 55 in this Exhibition.

Lent by the Duke of Abercorn, K.G.







## TITIAN: 1489(?) - 1576

*Venetian School*

## PORTRAIT OF GIACOMO DORIA

**H**E has a long black beard ; he is standing almost in full-face, and is dressed in black. His left thumb is thrust into his girdle, and he holds his robe with his right. Three-quarter length. The base of a column in the right background.

“A hitherto unknown portrait from the brush of the great Venetian, and one moreover which for essential dignity bears comparison with more famous creations of its author. . . . It is a manly rendering of a manly figure, straightforward, impressive and dignified, a typical Titian. The great Venetian could paint a ‘gentleman’ as no one else.”—*Burlington Magazine*, vol. i. 1903, p. 185, Mr. Herbert Cook on “Three Unpublished Italian Portraits.”

“It cannot have been painted earlier than 1550, but very likely it is about 1560, as there is a strong likeness in style to the portrait of a man in Dresden, dated 1561. Furthermore we know that Titian presented in 1561 Agostino Doria (the son of the person thus represented) with a portrait (see Liruti, *Notizie*, ii. 292).<sup>\*</sup> Other portraits belonging to the Doria family are reproduced by Van Dyck in his sketch-book (Plate XXVIII. in L. Cust: *Van Dyck's Sketch-book*, 1902).”—Gronau: *Titian*, 1904, p. 282.

*Canvas.* 45½ in. × 38½ in. (1.155 × 0.977).

See also a letter in the *Burlington Magazine*, vol. ii., 1903, pp. 267–8, from Signor Giovanni de Pellegrini, who shows that Giacomo di Agostino Doria was a member of the Genoese branch of the Doria family, and gives reproductions of the arms of the Genoese Dorias and the Dorias of Chioggia.

Until recent years in a private collection in Naples.

Signed to the right “TICIANUS” and, above, “GIACOMO DORIA & [? quondam] AUGUSTINI” (*i.e.* “Giacomo Doria, son of the late Agostino”). The coat of arms of the Doria family is in the left upper corner.

Shown at the Burlington Fine Arts Club, 1902, No. 54.

Lent by Sir Julius Wernher, Bart.

<sup>\*</sup> It is to this picture, apparently, that Liruti: “Notizie delle Vite ed Opere scritte da Letterati del Friuli.” In Venezia, MDCCCLXII. ii. 292, refers as being “un bellissimo ritratto da Agostino d’Oria Genovese.”







## GIORGIONE: 1477(?) - 1510

(Ascribed to)

*Venetian School*

## PORTRAIT OF GIOVANNI ONIGO

**A** YOUNG man, less than life-size, turned three-quarters to the left, wearing a black cap, and black dress open at the neck and showing white embroidered shirt. In his right hand he holds a green book, half open. The hand is gloved, a ring being worn outside on the little finger, and the third finger tip is bare (? an archer's glove). From the thoughtful expression it may be supposed that he was a poet or philosopher, but nothing is known of him. The Onigo family (whence this portrait came lately) resided near Treviso, and was one of the most ancient aristocratic families in the North of Italy.

*Canvas.* 27 in. × 22 in. (0.686 × 0.559).

Arundel Club Portfolio, 1907, No. 12.

Shown at the Burlington Fine Arts Club, 1907, No. 4.

Lent by Sir Frederick Cook, Bart.









## LUINI: 1475(?) - 1532(?)

*Milanese School*

## THE NATIVITY

**T**HE Madonna kneels on the right, St. Joseph on the left; both are in adoration of the Infant Saviour, who lies in the centre. Behind on the right is the stable; on the left a landscape with the vision of the shepherds, two of whom are seen approaching. Figures under life-size.

*Wood.* 50½ in. × 42 in. (1.282 × 1.066).

B. Berenson: *North Italian Painters of the Renaissance*, 1907, p. 247.

Exhibited at the Burlington Fine Arts Club, 1898, No. 28.

Lent by the Earl of Plymouth.







## ANDREA SALAINO: ACTIVE 1495-1515

*Milanese School*

## FEMALE FIGURE

**N**UDE to the waist, seated in a chair, over which some drapery falls. The body turns slightly to the spectator's right; the face is seen full. Elaborate background of leaves.

In the *Burlington Magazine*, May 1909, p. 108, a comparison is made between this picture and several other existing versions of the same subject. This is perhaps the best of the ten so far known, all of which derive from an original by Leonardo da Vinci, or from some cartoon by him. The present work was bought by William Graham in 1876 from Signor Bertolini of Milan, who had it from the Gallery of the Duke of Litta. The traditional attribution to Salaino is probably correct, and, as Vasari states that Leonardo himself retouched some of the work of his pupil Salaino, it may be that this is the actual original from which all the others derive.

*Wood.* 33 in. × 26 in. (0.839 × 0.661).

Formerly in the Collection of William Graham, and sold April 9, 1886, No. 371, under the title of "La Bella."

Exhibited at Burlington House, Old Masters, 1879, No. 127; also at the Grafton Galleries, "Fair Women" Exhibition, 1894, No. 3, when it was entitled "Venus."

Lent by Sir Kenneth Muir-Mackenzie, K.C.B.









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BOLTRAFFIO: 1467-1516

*Milanese School*

PORTRAIT OF A YOUNG MAN

**I**N rich robe and white pleated shirt, a small chain round his neck; on the left side of his cap is a medallion; bust length, looking out at the spectator; water and mountainous scenery in the background.

*Wood.* 21½ in. × 17 in. (0.546 × 0.432).

Not previously exhibited.

Lent by J. Kerr-Lawson, Esq.

## ANDREA DEL SARTO: 1486-1531

*Florentine School*PORTRAIT OF A MAN, KNOWN AS "IL FATTORE  
DI SAN MARCO"

**H**ALF figure, nearly life-size portrait of a young man, standing, nearly full-face; round black hat, black dress open in front, showing red under-garment and shirt; right hand in bosom, left hand in girdle; greyish-green background.

*Wood.* 37 in. × 28 in. (0.939 × 0.712).

Waagen: *Treasures of Art in Great Britain*, 1854, vol. iii. p. 11. Crowe and Cavalcaselle: *History of Painting in Italy*, 1864-66, vol. iii. p. 585.

Exhibited at Burlington House, Old Masters, 1881, No. 153.

Lent by the Countess Cowper (from Panshanger).

## RAPHAEL: 1483-1520

*Umbrian School*PORTRAITS OF CARDINAL FERRY CARONDELET  
AND HIS SECRETARY

**H**ALF-LENGTH, life-size figure of Carondelet, in dark fur-trimmed cloak, seated at a table in front of a colonnade, holding in his right hand a letter addressed to himself *In Urbe* (*i.e.* in Rome). On the right sits his Secretary, writing, at the same table. In the background to the left is seen the head of a third man. Landscape and buildings on the right.

A portrait of an inscription "NOSCE OPORTU . . . PM," said to have been Carondelet's motto, can be read on the building behind the principal figure.

"On n'a qu'à bien voir ce tableau pour se convaincre que l'attribution au maître d'Urbain est insoutenable, et qu'il est en vérité de Sebastien del Piombo peignant sous l'influence de Raphaël, mais encore avec l'ordonnance et les procédés de son ancien maître Giorgione. . . . Le *Carondelet* a dû être peint vers 1512, époque des œuvres quasi-Raphaëlesque de l'artiste vénitien; il voulait peut-être entrer en concurrence avec le peintre du merveilleux *Léon X avec deux Cardinaux*, du Palais Pitti."—Claude Phillips in *Gazette des Beaux-Arts*, 3rd period, vol. xi., 1904, pp. 358-9.

*Canvas.* 43½ in. × 34 in. (1.104 × 0.864).

This picture was given by the Government of the United States of Holland to Lord Arlington when Secretary of State for Foreign Affairs (1660-1674).

Ferry (F'erjeux), son of Jean Carondelet, was born 1473, elected Chanoine and Grand Archidiacre of the Chapter of Besançon in 1504; was sent in 1510 on a mission to Rome by the Emperor Maximilian I, and whilst there enjoyed the friendship of Pope Julius II, and, it is said, of Raphael and Michelangelo; left Rome in 1512 for Viterbo, where he resided till 1520; he died 1528.

Raphael's style of painting at one part of his Roman period, 1510-12

(the epoch of Carondelet's visit), is so akin to that of the Venetian Sebastian del Piombo, that some modern authorities, including Mr. Berenson, prefer to consider this work to be by the latter artist.

A portrait of Ferry Carondelet is also included in the *Madonna and Child with Saints*, by Fra Bartolommeo, in the Cathedral at Besançon. See Gruyer in *Fra Bartolommeo et Albertinelli*, in "Les Artistes Célèbres" Series, 1886, p. 42.

At least three portraits of Jean Carondelet were painted, notably that by Mabuse, now in the Louvre (No. 1997).

B. Berenson: *Venetian Painters of the Renaissance*, 1906, p. 120.

Exhibited at Burlington House, Old Masters, 1882, No. 160; also at the New Gallery, 1893-4, No. 243.

Lent by the Duke of Grafton, K.G.





## RAPHAEL: 1483-1520

*Umbrian School*

## MADONNA AND CHILD

**T**HIS picture is sometimes called "The Niccolini Madonna"; it is also known as "The Cowper Madonna of 1508."

The Infant Christ is seated on a cushion in the Virgin's lap, with His left hand grasping her bodice; her left hand is raised near His. The Madonna wears a red tunic, a blue mantle, and a gauzy headdress. Sky background. *Pentimenti* in the painting of the Child's left hand are now noticeable. On the border of the Madonna's dress is the inscription in gold letters, now partly illegible: "M[D or CCCCC]VIII. R.U.PIN" (*i.e.* 1508, Raphael of Urbino Pinxit).

"Borders on mannerism in the forward, boyish expression of the Child; the countenance of the Madonna is, however, extremely sweet."—Kugler: *Handbook of Painting: The Italian Schools*, 1855, vol. ii. p. 341.

*Wood.* 30½ in. × 22 in. (0.774 × 0.559).

Purchased out of the Corsini Palace, Florence, about 1780 by George Nassau, third Earl Cowper, and taken out of Florence in the lining of his carriage.

Engraved by Perfetti in 1831; by George Doo in 1835, under the title of "The Messiah"; by J. N. Hoff, in Passavant's *Kunstreise*, p. 99.

Cinelli: *Le Bellezze della Città di Firenze*, 1677, p. 409. Waagen: *Treasures of Art in Great Britain*, 1854, vol. iii. p. 10. Passavant: *Raphael of Urbino*, 1872, p. 73 and p. 219. Crowe and Cavalcaselle: *Life and Works of Raphael*, 1882, i. p. 357. Julia Cartwright: "The Early Work of Raphael," in *Portfolio Monograph*, xiii. 1895, p. 74. B. Berenson: *Central Italian Painters of the Renaissance*, 1909, p. 234.

Exhibited at Manchester, Art Treasures Exhibition, 1857, No. 141; also at Burlington House, Old Masters, 1881, No. 152.

Lent by the Countess Cowper (from Panshanger).









## DOMENICO GHIRLANDAIO: 1449-1494

*Florentine School*PORTRAIT OF FRANCESCO SASSETTI AND HIS SON,  
TEODORO

**H**ALF-LENGTH figures, smaller than life-size. Francesco, seated in front, full-face, eyes looking downwards, wears a red fur-trimmed gown, fastened round the waist with black cord, to which is attached a pouch; his right arm rests on the arm of his red chair. On the right his son, who is seen in profile to the left, and, with hands clasped, stands looking up at him. The boy wears a grey, brocaded dress trimmed with white fur, dark green under-sleeves, and a scarlet cap. Through a window at the back are seen the sea, and a mountainous landscape with buildings.

Across the upper part of the panel is an inscription: FRANCISCVS SAXETTVS THEODORVS QVE.

“Le fond du tableau, représentant un large fleuve bordé de collines, avec une ville fortifiée à droite, rappelle à la fois le paysage de la *Vocation des Apôtres* à la chapelle Sixtine, et celui d’une des fresques de la Trinité.”—H. Havette on “Ghirlandaio” in the *Maîtres de l’Art* Series, 1907, p. 134 note.

*Wood.* 29½ in. × 21 in. (0.749 × 0.534).

Formerly in the Collection of William Graham, April 8, 1886, No. 263.

In 1485 Domenico Ghirlandaio was commissioned by Francesco Sassetti (died 1491) to execute a series of frescoes illustrating *Scenes from the Life of St. Francis* in the Sassetti family chapel in the Church of Sta. Trinità at Florence.

Exhibited at Burlington House, Old Masters, 1875, No. 188; 1893, No. 149; also at the New Gallery, 1893-94, No. 105.

Lent by R. H. Benson, Esq.







## FRA FILIPPO LIPPI: 1406(?) - 1469

*Florentine School*

## ADORATION OF THE MAGI

**T**HE Holy Family is placed to the right, in the foreground, and a long procession, some on horseback, others on foot, is seen advancing through an archway, presumably the city gate. Another procession appears on the right descending from the rocky heights. In the centre a stable, whereon is perched a large peacock; towards the right a flying pheasant is also a conspicuous object.

*Wood.* 54 in. (1.371), circular.

Formerly in the Barker Collection, and sold June 6, 1874, No. 44, when it was stated that "the heads are said to be portraits of the Acciaiuoli family, for whom it was painted."

An early work of the painter.

Arundel Club Portfolio, 1904, No. 9.

Exhibited at Burlington House, Old Masters, 1875, No. 184.

Lent by Sir Frederick Cook, Bart.









## FRA FILIPPO LIPPI: 1406(?) - 1469

*Florentine School*

## ST. JOSEPH AND ST. MICHAEL

**F**ULL-LENGTH, less than half-size figures, each kneeling on one knee, in a walled enclosure.

Originally the dexter and sinister wings of a triptych, which had a *Madonna and Child* as centre. The entire composition is known by a pen-and-ink sketch at the end of a letter, written by Fra Filippo to his patron Giovanni de' Medici. The letter is dated 1457, and is now in the Archives of Florence. The centre portion of the triptych is missing.

The two Saints were bought in Madrid in 1871 by Sir Charles Robinson; they soon afterwards passed into the Gallery at Richmond.

Arched panels, originally pointed, each 32 in.  $\times$  11 $\frac{1}{4}$  in. (0.813  $\times$  0.298).

Shown at the Burlington Fine Arts Club, 1902, No. 16.

Lent by Sir Frederick Cook, Bart.







## RAPHAEL: 1483-1520

*Umbrian School*

## MADONNA AND CHILD

**K**NOwn as "The small Cowper Madonna." The Virgin, wearing a red tunic cut square over the breast, and a blue mantle lined with green, is seated in the open air, holding the naked Child on her left hand. He rests one foot on His mother's right hand, and places His arms round her neck. He appears to grasp behind the Virgin's head the loose-falling veil. In the distance on the right is a church, and on the left an open landscape with a winding river and several small figures.

"The extreme simplicity and spontaneousness of the composition are equally striking. . . . The picture has certain faults which it would be disingenuous to pass over. Thus, for instance, the heads of the Mother and of the Child are too large, and they form an unpleasing contrast with the hands, which in many of Raphael's early pictures are as strong as in an antique statue. The execution is easy, sweeping and light."—Muntz and Armstrong: *Raphael, his Life, Works, and Times*, 1882, p. 170.

"This little picture, which Morelli calls the loveliest of all Raphael's Virgins, belongs to the master's early Florentine days, and must have been painted soon after the 'Madonna del Gran Duca,' which it resembles in more points than one. . . . Raphael's original study for this picture, much defaced and drawn over, but still of rare interest and value, is preserved in the Accademia delle Bella Arte at Florence, and is of the same size as the painting."—Julia Cartwright: *Christ and His Mother in Italian Art*, 1897, p. 148.

On a panel two inches thick, 23 in. × 17 in. (0.584 × 0.432).

Painted by Raphael in 1505.

Purchased by George Nassau, third Earl Cowper, when British Minister in Florence, about 1780.

Waagen: *Treasures of Art in Great Britain*, 1854, iii. 9. Passavant: *Raphael of Urbino*, 1872, p. 208. Crowe and Cavalcaselle: *Life and Works of Raphael*, 1882, i. p. 250. Julia Cartwright: "The Early Work of Raphael," in *Portfolio Monograph*, xiii., 1895, pp. 52-53. M. W. Burger: *Trésors d'Art exposés à Manchester*, p. 56. B. Berenson: *Central Italian Painters of the Renaissance*, 1909, p. 234.

Exhibited at the Manchester Art Treasures Exhibition, 1857, No. 136; also at Burlington House, Old Masters, 1881, No. 148.

Lent by the Countess Cowper (from Panshanger).







## CARLO CRIVELLI: 1430 (?)-1493 (?)

*Venetian School*

## VIRGIN AND CHILD

**S**MALL full-length figure of the Virgin, in a rich gold-brocade dress, enthroned, holding the Child, who stands on her lap; on the marble step of the throne are two pears and a fly. Gold background.

"Full of charm. . . . The Virgin's facing to the left and the Child's eager movement to the right indicate that this panel must have formed originally the middle of a polyptych with Saints on either side."—B. Berenson on *Venetian Painting at the New Gallery*, 1895, p. 12.

"Ce panneau, qui paraît avoir fait partie d'un ce triptique, tire son charme principal de sa simplicité. C'est une des premières œuvres de Crivelli, antérieure à l'époque où il adopta le style, maniéré et la surabondance des détails qui gâtent les œuvres qu'il exécuta ensuite à Ascoli et dans les Marches."—Lionel Cust on the "La Collection de M. R. H. Benson," in *Les Arts*, October 1907, p. 3.

*Wood.* 39 in. × 17 in. (0.99 × 0.432).

Formerly in the Collection of G. H. Morland, May 9, 1863, No. 76; later in the William Graham Collection, April 9, 1886, No. 331.

Signed on the front of the step:

CAROLVS CRIVELLVS VENETVS  
1472 PINSIT

Exhibited at Burlington House, Old Masters, 1875, No. 182; 1887, No. 180; also at the New Gallery, 1894-95, No. 32.

Lent by R. H. Benson, Esq.







## CORREGGIO: 1494-1534

*School of Parma*CHRIST TAKING LEAVE OF HIS MOTHER BEFORE  
THE PASSION

**F**OUR full-length figures, about one-fourth the size of life. On the left of the composition Christ kneels with head bent and folded arms. He is dressed in a white robe and a crimson mantle. Before Him to the right is the Virgin fainting in the arms of the Magdalene; St. John stands in the centre, at the back, with clasped hands, and wearing a straw-coloured garment with a red cloak gathered around him. On the right are buildings and a column; on the left is a distant blue landscape, with the Sea of Galilee, studded with islands, from which flows the river.

“The sorrowful scene is treated with simplicity though with profound feeling. The sublime resignation of the Saviour, the anguish of the mother, who is bowed down with grief, and the warm, true-hearted sympathy of St. John and of the Magdalene, two youthful figures who complete the group, are admirably depicted. In the background the painter has introduced a brilliant landscape. This picture is of the highest importance for the history of Correggio’s artistic development.”—Morelli: *Italian Painters*, 1893, vol. ii. p. 150.

“It must have been painted about 1512–1514, and is one of the earliest known Correggio’s, still showing his connection with the Ferrarese School. Lanzi recorded its existence in Milan in his day. Acquired in Florence from the heirs of Professor Parlatore through Mr. C. Fairfax Murray.”—Burlington Fine Arts Club, *Catalogue of Ferrarese Exhibition*, 1894, p. 17.

“The distribution of light here is even more Dossesque than in the ‘Nativity.’ It all comes from the left-hand corner, whence it breaks over the Lake of Galilee, broods upon its surface with a pale grey light, flashes up to the sky in a greenish streamer, and is reflected on Christ’s raiment and

on His mother's face."—B. Berenson: *Study and Criticism of Italian Art*, 1st Series, 1901, pp. 34-35.

"We have here the mere religious tradition and pose; an observance once intuitive, still respectfully ceremonious, such as forms the groundwork of the most part of the religious pictures of that period."—T. Sturge Moore: *Correggio*, 1906, p. 55.

"In the landscape and whole conception of Mr. Benson's [picture] he has proved himself original if ever artist did."—*Op. cit.*, p. 61.

*Canvas.* 33½ in. × 29½ in. (0.851 × 0.749).

C. Ricci: *Correggio*, 1896, p. 103, and there illustrated.

Shown at the Burlington Fine Arts Club, 1894, No. 50; also exhibited at Burlington House, Old Masters, 1896, No. 131.

Lent by R. H. Benson, Esq.







## ALBRECHT DÜRER: 1471-1528

*German School*

## SALVATOR MUNDI

**H**ALF-LENGTH figure of Christ, full-face, the head inclined slightly towards the left, long curls falling on each shoulder. He wears a blue robe; over His left shoulder is a red cloak; His right hand is raised in the attitude of benediction, and His left supports a crystal orb surmounted by a cross formed of a sapphire and three pearls. The background is a rich green.

“This picture shows a marked Italian influence, both in colour and design, and was probably painted in 1506 or 1507 [‘about 1504’—Dr. Friedlander], and does not seem to have been completed.”—Burlington Fine Arts Club Catalogue, 1906, p. 96.

*Wood.* 22 in. × 18¼ in. (0.559 × 0.463).

Formerly in the Collection of A. Posonyi and Eugen Felix.

Exhibited at Vienna, 1873; shown at Burlington Fine Arts Club, 1905, No. 38; exhibited at Burlington House, Old Masters, 1907, No. 7.

Lent by C. Fairfax-Murray, Esq.

## THE "MASTER OF THE ST. BARTHOLOMEW ALTAR"

(A Cologne painter, active from 1490 to 1515)

### THE DEPOSITION FROM THE CROSS

**T**HE body of Christ is being let down from the cross by two men on the ladder ; one partly supports himself by the cross. Joseph of Arimathea receives the body. To the right is Mary Magdalene standing in a paroxysm of grief with tears in her eyes, and holding her right hand to her head ; behind her is one of the Holy Women holding the crown of thorns. To the left is the Virgin supported by St. John, and behind them is another of the Marys. Gold background and a feigned framework of Gothic foliage.

*Wood.* 29 in. × 18½ in.

Formerly in the Collection of the Hon. Mrs. Meynell Ingram.

Illustrated and described by Dr. Firmenich-Richartz in *Zeitschrift für Christliche Kunst*, 1900, No. 1.

Exhibited at National Exhibition of Works of Art, Leeds, 1868, No. 505, with an ascription to Albert Dürer ; also at Burlington House, Old Masters, 1881, No. 229, under the name of Albert Dürer ; shown at Burlington Fine Arts Club, Exhibition of German Art, 1906, No. 18.

Lent by the Hon. Edward Wood (from Temple Newsam).





## HUBERT VAN EYCK: 1366(?) - 1426

*Early Flemish School*

## THE HOLY WOMEN AT THE SEPULCHRE

**I**N the centre is the empty tomb of Christ; an angel in white robes, with a golden sceptre in his left hand and parti-coloured wings, is seated on the displaced cover lying slantwise across the tomb. On the left, the Virgin with the two Marys, bearing jars of ointment; to the right and in the foreground the three sleeping guards. In the middle distance a green mound, probably representing the Mount of Olives, and a winding road on which horsemen are returning to Jerusalem. Right and left are cliffs of brown rock. Across the background the houses and towers of Jerusalem, a conspicuous object in the midst being the Mosque of Omar, intended for the Temple. Towards the left snow-capped mountains beyond rise to the sky. In the foreground we find the palmetto and other sub-tropical plants.

In the lower right-hand corner is an escutcheon in grisaille charged with a chevron between three escallops and a bordure, and surrounded by a collar of the Order of St. Michael. This was evidently added between 1469 and 1472, as the order was instituted by Louis XI in France in 1469, and the only member of it who bore these arms was Philip de Commines, whose estates were confiscated in 1472. The picture would seem, therefore, to have been in his possession. It is recorded in sales of 1770, 1826, 1854, and finally in 1872, when it passed into the Collection of the late Sir Francis Cook. It has remained at Richmond ever since.

“This important picture is one of the most precious documents for the history of art. It is clearly by the same hand as the central panels of the Ghent altar-piece. As, on the other hand, it differs in many respects from the

authentic works of John, it must, I think, be attributed to Hubert."—Hulin: *Catalogue critique des tableaux flamands exposés à Bruges*, 1902.

"An early work by Jan van Eyck, painted before 1425; shows closer points of resemblance than any other painting to the panel representing the 'Adoration of the Lamb.'"—Friedlaender, in *Repertorium*, xxvi. 1902, p. 68.

Mr. A. Marks, in the *Times*, January 16, 1903, points out that the view of Jerusalem could not possibly have been made on the spot, as the walls, pulled down in 1239, were not rebuilt until 1542; moreover, the sun is represented as rising in the west!

W. H. James Weale, *Hubert and John van Eyck*, 1908, pp. 153-7, quotes all the references of modern writers. See also *Athenæum*, April 18, 1908, p. 485.

*Wood.* 28½ in. × 34 in. (0.715 × 0.864).

Formerly attributed to Jan van Eyck.

Exhibited at Burlington House, Old Masters, 1873, No. 171; shown at Burlington Fine Arts Club, 1892, No. 11; exhibited at the New Gallery, 1899, No. 9; also at Bruges, Early Netherlandish Masters, 1902, No. 7; also at the Guildhall, 1906, No. 1.

Lent by Sir Frederick Cook, Bart.







## LE MAÎTRE DE MOULINS: ACTIVE 1484-1527

*French School*

## THE ANNUNCIATION

**I**N the right foreground the Virgin, wearing a blue tunic and a red mantle, is kneeling at a fald-stool, on which is placed an open Book of Hours. Above her head hovers the Holy Spirit. In the right background is her bed, on the back of which hangs a feigned representation of Christ as "Salvator Mundi." On the left the Archangel Gabriel is represented in a white tunic and richly embroidered green mantle, the right hand being raised and the left hand holding a sceptre. Elaborate architectural background and tiled floor.

*Wood.* 28 in. × 19 in. (0.712 × 0.483).

A note on this picture was published by Mr. Roger E. Fry in the *Burlington Magazine*, 1906, vol. ix. p. 331.

This is one of the very rare works of this artist, who is by some critics identified with the "Peintre des Bourbons" and with Jean Perréal.

Not previously exhibited.

Lent by Messrs. Dowdeswell.







## EARLY PORTUGUESE SCHOOL

*Late XV. Century*MADONNA AND CHILD, WITH THE MYSTIC  
MARRIAGE OF ST. CATHERINE

THE scene is placed in an enclosed court, or *hortus clausus*, where angels are singing, playing instruments, or gathering roses; behind on the left is a building, and on the right distant hills. Christ is placing a ring on a finger of St. Catherine's right hand. In the left distance is St. Joseph; in the right foreground are two seated female figures holding books.

The St. Catherine seems to be a portrait, in all probability that of some Portuguese princess.

Painted in tempera on *Wood*. 13 in. x 10½ in. (0.33 x 0.26).

Brought from Portugal, 1906.

Arundel Club Portfolio, 1907, No. 19.

Lent by Herbert Cook, Esq.

## GIOVANNI BELLINI: 1428(?) - 1516

*Venetian School*

## ST. JEROME

**S**MALL full-length figure of St. Jerome, seated in a cave by a wall on the right, reading a book which lies open upon a stool before him. A rocky landscape, with buildings and water in the distance, is seen through the mouth of the cave.

"This is a little St. Jerome of very Alvisesque character, with locks of hair exactly paralleled in the work of two of Alvisè's other pupils, Cima and Jacopo di Barbari, with an Alvisesque hand, sitting in front of a landscape which recalls several of Basaiti's, particularly the one in the Venetian version of the 'Calling of Zebedee's Children' (Venice Academy, Sala XV. No. 11).

"The rocks are horn-coloured, as we find them constantly in Basaiti and never in Bellini, and the deep-blue sky resembles a very Alvisesque work hanging close by, Lotto's 'Danæ' (No. 80, belonging to Mr. Conway). If the date, 1505, be genuine, as is probable, then it proves that Basaiti lost little time in finding steady employment with Bellini, once having finished the altar-piece in the Frari left unfinished by Alvisè upon his death in 1503."—B. Berenson: *Venetian Painting at the New Gallery*, 1895, p. 19, and reproduced in the same author's *Study and Criticism of Italian Art*, 1st Series, 1901, p. 113.

"Le beau tableautin de M. Benson, dont la valeur artistique prouve l'authenticité, a servi de modèle aux variantes qu'a faites ensuite sur le même sujet Marco Basaiti."—Lionel Cust on "La Collection de M. R. H. Benson" in *Les Arts*, October 1907, p. 3.

*Wood.* 18½ in. × 15 in. (0.469 × 0.381).

Formerly in the Collection of Lord Monson, May 12, 1888, No. 12.

Signed and dated in small characters in the left bottom corner:

IOANNES BELLINUS, MCCCCCV.

Exhibited at the New Gallery, 1894-5, No. 169.

Lent by R. H. Benson, Esq.



## GIOVANNI BELLINI: 1428(?)-1516

*Venetian School*

## THE INFANT BACCHUS

**S** MALL full-length figure of a child in a blue dress, sitting on a rock, and seen in full-face; his hair is crowned with ivy; he holds a vase in his left hand. Landscape background.

B. Berenson: *Venetian Painting at the New Gallery*, 1895, p. 19; and *Study and Criticism of Italian Art*, 1st Series, 1901.

*Wood.* 20 in. × 15 in. (0.508 × 0.381).

Formerly in the Collection of F. R. Leyland, May 28, 1892, No. 107, as a work by Niccolò Giolfino.

Exhibited at the New Gallery, 1894-5, No. 167.

Lent by R. H. Benson, Esq.

## MORETTO: 1498-1555

*School of Brescia*

## PIETÀ: OR, LAMENTATION OVER THE DEAD CHRIST

**T**HE figure of Christ is seen upright, at full length, and supported by the Virgin and St. John; the legs are clasped by Mary Magdalene, who is seated in the foreground. The marble tomb is placed at the foot of the rock, and a landscape background is seen to the left.

*Wood.* 68 in. × 38 in. (1.727 × 0.965).

From Lord Egremont's Collection.

An early work by Bonvicino, called "Il Moretto."

Arundel Club Portfolio, 1904, No. 10.

B. Berenson: *North Italian Painters of the Renaissance*, 1907, p. 265.

Not previously exhibited.

Lent by Sir Frederick Cook, Bart.





## GIORGIONE: 1477(?) - 1510

*Venetian School*

## HOLY FAMILY

**S**MALL full-length figures of St. Joseph and the Virgin, the latter with the Child on her lap; through the arched window at the back on the right a landscape, and an evening sky.

“Even more Giorgionesque in outward characteristics, as, for instance, in the drapery and colouring, although by no means so close to Giorgione in quality of magic, is Mrs. Benson's small ‘Holy Family’ (No. 148, attributed to Giorgione). The type of the Virgin is thoroughly Catenesque—although the large sweep of the draperies recalls Giorgione.”—B. Berenson: *Venetian Painting at the New Gallery*, 1895, p. 32; and reproduced in the same author's *Study and Criticism of Italian Art*, 1st Series, 1901, p. 133.

*Wood.* 13½ in. × 17 in. (0.349 × 0.432).

Exhibited at the New Gallery, 1894-5, No. 148; also shown at the Burlington Fine Arts Club, 1905, No. 43.

Lent by R. H. Benson, Esq.

## BASAITI: ACTIVE 1503-1530

*Venetian School*

## PORTRAIT OF A MAN

**H**ALF-LENGTH, standing, facing to the left, eyes fronting; the left hand half hidden in the black dress, the other holding a glove; bushy hair. A landscape is seen through an opening in the wall behind and to the left; a sprig of leaves in the upper right-hand corner.

*Wood.* 37½ in. × 30½ in. (0.951 × 0.774).

Published in the *Burlington Magazine*, 1906, vol. viii. p. 338.

Not previously exhibited.

Lent by Sir Spencer Maryon-Wilson, Bart., of East Borne.







## CARPACCIO: 1455(?) - 1526

*Venetian School*

## THE HOLY FAMILY, WITH TWO DONORS

THE scene is laid in a most romantic landscape, with the estuary of a river in the distance; palm-trees and fantastic rocks. The three Magi are seen on horseback approaching from the left, and another Oriental, mounted, appears on the right. Many smaller figures and animals enliven the scene. The Madonna, who is seen in profile towards the spectator's right, is kneeling with hands clasped, and behind her is St. Joseph seated. The Infant Christ lies on her robe, His head resting on a cushion. The two donors, probably husband and wife, kneel together to the right, richly dressed in the Venetian costume of the period. The colouring of the whole composition is very rich and sumptuous.

*Wood.* 34 $\frac{1}{4}$  in.  $\times$  53 in. (0.883  $\times$  1.346).

A label or *cartellino* in the foreground bears the inscription:

VICTOR CARPATHIVS  
M D V

Arundel Club Portfolio, 1909, No. 19.

Exhibited at Burlington House, Old Masters, 1886, No. 206.

Lent by Lord Berwick.







## GIORGIONE: 1477(?) - 1510

*Venetian School*

## PORTRAIT OF A MAN

**H**E stands behind a parapet, on which the left fore-arm rests with gloved hand holding the other glove. His right hand holds a large round hat. Red sleeves, blue-black dress, open down the front, and showing a white pleated shirt; behind is a pilaster decorated with devices and arabesques, and a niche in which the figure is placed. Grey parapet cross the foreground.

*Canvas.* 39 in. × 33 in. (0.99 × 0.839). The canvas has at some time been enlarged.

Formerly in the Collection of the Hon. Mrs. Meynell Ingram.

Recorded by Dr. Waagen in his *Treasures of Art in Great Britain*, 1854, vol. iii. p. 334, as "Portrait of the Reformer Martin Bucer, by Titian."

Identified as Giorgione's work by Mr. Herbert Cook, and published as such in his *Giorgione* (Great Masters Series), 1900, p. 86.

*Magazine of Art*, April 1893, vol. xvi. p. 108, article by S. A. Byles on "Temple Newsam, and its Art Collection." Arundel Club Portfolio, 1904, No. 15. Ludwig Justi: *Giorgione*, 1908, vol. ii. No. 25.

Not previously exhibited.

Lent by the Hon. Edward Wood (from Temple Newsam).









## GIORGIONE: 1477(?) - 1510

*Venetian School*

## THE ADULTERESS BROUGHT BEFORE CHRIST

A COMPOSITION of eight, but originally nine, figures, in which the woman, in rich garments, is being dragged by her eager accusers before the Saviour, who is in the act of interposing, and with His hand moving one of the men aside and releasing the woman from his grasp; on the wall behind the Saviour is a medallion head, and in the right background there is a glimpse of a pastoral landscape.

“Judging from the highly original conception of the characters, and from the feeling and depth of colour, I am inclined to consider this picture a fine work of the middle period of Giorgione. . . . The head of the woman as well as that of the man leading her is very spirited; the yellow robe has an empty look from restoration.”—Waagen: *Treasures of Art in Great Britain*, 1854, vol. iv. p. 459.

“Unquestionably, first on the list comes the beautiful picture by Giorgione, ‘The Woman taken in Adultery.’ When it is considered what an important place is occupied in art by the great Venetian master, and how extremely rare are his authentic works, it is not easy to over-rate the importance of this picture. . . . Fortunately it is in an excellent state of preservation, and I have no doubt that when the surface dirt by which it is obscured is removed, and the varnish refreshed, these drawbacks will no longer be apparent.”—Sir Charles Robinson in his *Report on the Glasgow Corporation Gallery*.

In the Accademia Carrara at Bergamo there is a copy of this picture, “with important variations, ascribed to Cariani. The Bergamo picture is somewhat longer than that in Glasgow, the female figure comes fully into the field, and in the front of the adulteress there is a male figure fantastically attired in red cap, dark green jacket, and striped red and black hose. The dress of the female is also different, the scarlet bands seen in the Glasgow picture being absent, and throughout the picture is wanting in the marvellous glowing

brilliance of colour which characterises the Glasgow work."—*Glasgow Art Gallery Official Catalogue*, 1908 Edition, p. 77.

The current edition of the *Official Catalogue of the Glasgow Gallery* continues thus: "Dr. Richter is of opinion that this picture is the work of Domenico Campagnola, but, regarding this opinion, Dr. Bode remarks that the work, which he characterises as a marvellous production of Giorgione, has no affinity with the genuine work of Campagnola, as exemplified in his great signed altar-piece in the Prague Museum."

"Finally, in the category of sacred art come two well-known pictures, both in public Galleries, and both accredited to Giorgione. The first is the 'Christ and the Adulteress' of the Glasgow Gallery, the second the 'Madonna and Saints' of the Louvre. Many diverse opinions are held about the Glasgow picture; some ascribe it to Cariani, others to Campagnola. It is asserted by some that the same hand painted the Kingston Lacy 'Judgment of Solomon,' but this is not the hand of Giorgione, and finally, to come to the view which I believe is the correct one, Dr. Bode and Sir Walter Armstrong both believe that Giorgione is the painter. . . . But those who accept the 'Judith' at St. Petersburg, the Louvre 'Concert,' the Beaumont [now Allendale] 'Adoration of the Shepherds' (to name only three examples where the drawing is strange), cannot consistently object to admit the Glasgow 'Christ and the Adulteress' into the fold. Nay, if gorgeousness of colour, splendour of glow, mastery of chiaroscuro, and brilliancy of technique are qualities which go to make up great painting, then the Glasgow picture must take high rank, even in a school where such qualities found their grandest expression."—Herbert Cook: *Giorgione* (Great Masters Series), 1900, pp. 102-3.

"I remember a young and enthusiastic hanger-on of the movement saying that the genesis of the Glasgow landscape could be found in the background of the Giorgione—an exaggerated statement with some elements of truth."—J. L. Caw: *Scottish Painting*, 1908, p. 345.

*Canvas.* 54 in. × 71 in. (1.371 × 1.803).

Formerly in the McLellan Collection until 1854, and ascribed to Bonifazio.

It has been justly pointed out by Justi (*Giorgione*, Berlin, 1908) that the Glasgow picture, here exhibited, originally had an extra figure on the right, as is proved by the copy at Bergamo. Traces of the missing figure can still be seen through the skirt of the woman.

Lent by the Glasgow Art Gallery.

## TITIAN: 1489(?) - 1576

*Venetian School*

## PORTRAIT OF A MAN

HE stands, his body directed towards the front, looking three-quarters to the left. His dark cloak, trimmed with grey fur, is open and shows a saffron under-garment and a white pleated shirt. He wears a red cap, and in his left hand holds a sword by the hilt.

This is apparently the picture which was sold at Christie's in 1876, when "it was described as 'from Foots Cray Place,' which, it may be mentioned, was 'a famous residence built in the eighteenth century' after a design by Palladio for Bouchier Cleeve, 'a pewterer of Cheapside.' It contained an excellent collection of Old Masters which passed with the estate into the possession of Sir George Yonge, who married Cleeve's daughter. This collection 'was sold by auction by White at 4 Stratford Place, Oxford Street, on March 24 and 25, 1806,' and this picture 'was presumably included in the sale,' but it is not mentioned in the lists of pictures at Foots Cray Place published in the *English Connoisseur*, 1776 (vol. i. pp. 57-62), nor yet in *Every Man's Magazine* of October 1772 (pp. 166-7), and so it may have been a later addition to the Cleeve Collection."—*The Times*, May 14, 1906.

"Both the 'Man with a Glove' at Temple Newsam (No. 84 in the National Loan Exhibition), painted about 1511-13, and the picture in the Lane Collection (No. 86 at the Grafton Galleries), which may be described as the 'Man with a Red Cap,' of about 1513-15, express something of the fervour and poetic glamour of 'The Concert' in the Pitti Gallery. Since Sir Hugh Lane's picture has been cleaned, the work stands out, not as a mere interesting problem, like the 'Head' at Frankfort, but a masterpiece superior in preservation to the Cobham 'Ariosto' now in the National Gallery, contemporary with, or slightly later than, the beautiful portrait at Temple Newsam.

"The picture in the Lane Collection, like that in the Collection of the

Hon. Edward Wood, is earlier than the marvellous 'Portrait of a Man' at Munich, in which the Giorgionesque influence may be said to be on the wane; the three pictures prepare us for the so-called 'Alessandro de' Medici' at Hampton Court and the 'Parma' at Vienna, although these last two, despite a similarity in lighting and arrangement, are later by a few years."—Condensed from an early proof of a passage in Mr. Charles Ricketts' forthcoming book on "Titian," and kindly communicated by him.

*Canvas.* 31 in. × 27 in. (0.788 × 0.686).

Formerly described as a "Portrait of Lorenzo de' Medici."

Arundel Club Portfolio, 1906, No. 16.

Not previously exhibited.

Lent by Sir Hugh Lane.





## DOSSO DOSSI: 1479(?) - 1542

*Ferrarese School*

## CIRCE

THE Sorceress is represented crowned with flowers, half-seated beneath some trees in an attitude often met with in pictures by Dosso, and nude except for ample green drapery which falls over her left knee. She is seen three-quarters to the left. She points to a large stone tablet which she holds by her side; on it mysterious characters are inscribed. Around her are her lovers, tamed and changed to birds and beasts; a brown greyhound, a white puppy, a stag with his horns in the velvet, a hawk, an owl, two lions, and a spoonbill. A favourite hind stands before her, and at her feet lies an open book of spells. To the left is a brilliant landscape of thinly painted trees, a building, distant woods against the horizon flushed with light, and blue sky, all of which denote Dosso's youthful manner and the inspiration of Giorgione and Titian.

"A subject of which Dosso was fond, for he painted it again once, if not twice. The present work is earlier than the example in the Borghese Gallery at Rome, where she is seated, draped, in a meadow in Oriental garb."—Burlington Fine Arts Club, *Catalogue of Ferrarese Art*, 1894, p. 18.

"Depuis longtemps considéré comme une des œuvres de jeunesse les plus importantes du maître."—L. Cust on "La Collection de M. R. H. Benson" in *Les Arts*, October 1907, p. 22.

*Canvas.* 38½ in. × 52½ in. (0.977 × 1.333).

Shown at the Burlington Fine Arts Club, 1894, No. 54; exhibited at Burlington House, Old Masters, 1896, No. 110.

Lent by R. H. Benson, Esq.









## SCHOOL OF ANDREA MANTEGNA: 1431-1506

*Paduan School*

## MADONNA AND CHILD

**T**HE Virgin is seated, turned three-quarters towards the right; red tunic and light green (?) mantle; holding the Infant Saviour to her breast; dark background.

*Canvas.* 22 in. × 15 $\frac{3}{4}$  in. (0.559 × 0.40).

Not previously exhibited.

Lent by Lord Barrymore.

## GIROLAMO DAI LIBRI: 1474-1556

*School of Verona*

## CHRIST IN GALILEE

**T**wo scenes from the life of Christ are being simultaneously enacted towards the right of the composition against an architectural background; a stag is climbing a rock in the centre; a house on the extreme left; in the distance is seen a lake with the walls of a city and mountains on the far side.

*Wood.* 24 in. × 53¼ in. (0.61 × 1.352).

Formerly in the William Graham Collection.

This is probably the picture exhibited at Burlington House, Old Masters, 1875, No. 169, as a work by a "Painter Unknown," and entitled "Landscape with Architecture and Figures."

Lent by Sir Kenneth Muir-Mackenzie, K.C.M.G.

## GENTILE BELLINI: 1426(?) - 1507

*Venetian School*

## PORTRAIT OF A DOGE OF VENICE

THE Doge, an elderly and venerable figure with blue eyes and a white beard, is depicted wearing his robes of office and a tight-fitting cap. Bust length, life-size portrait, turned three-quarters to the right. Dark background.

*Wood.* 24½ in. × 19 in. (0.622 × 0.483).

Signed in a *cartellino* on the parapet:

GENTILE BELLINI.

Although traditionally considered to be a Portrait of Agostino Barbarigo, who was Doge of Venice from August 28, 1486, to September 20, 1501, the features more closely resemble those of Niccolò Tron, who held office from November 23, 1462, to November 9, 1471.

Pietro Marcello: *De Vita, Moribus, et Rebus Gestis Omnium Ducum Venetorumque Historia*, Francfurti ad Moenum, 1574. Mas Latrie: *Trésor de Chronologie*, Paris, 1889, ii. 1709.

Mentioned in the catalogue of pictures compiled by Earl Harcourt and Horace Walpole.

Exhibited at the Guildhall Exhibition, 1890, No. 36.

Lent by the Right Hon. Lewis V. Harcourt, M.P.









## TITIAN: 1489(?) - 1576

*Venetian School*

## SALVATOR MUNDI

**H**ALF-LENGTH figure facing the spectator; the right hand raised in the attitude of blessing; red robe; dark background.

*Canvas.* 30 in. × 22 in. (0.762 × 0.559).

Crowe and Cavalcaselle (*Life and Times of Titian*, 1881, iii. 429) admit its genuineness, and add that the inscription on the panel would suggest that it once belonged to Domenico Ruzzini in Venice. Ridolfi (*Le Maraviglie dell' Arte*, In Venetia, 1648, i. 261) states that this Senator owned a picture of this subject. Later it was in the Vetturi Collection at Venice.

Exhibited at Burlington House, Old Masters, 1895, No. 119.

Lent by the Earl of Darnley.







## GIORGIONE: 1477(?) - 1510

(Ascribed to)

*Venetian School, circa 1530*

## RUSTIC CONCERT

A YOUNG man with a viola across his lap, seated under a tree to the left; opposite to him are two young women, one holding an open book; all three are seated on the bank of a stream, beyond which are houses and a distant landscape.

Formerly in Lord Northwick's Collection, where Dr. Waagen (*Treasures of Art in Great Britain*, 1854, vol. iii. p. 202) records it as "An Idyllic Subject," and describes it as the work of Palma Vecchio, "conceived quite in the style of Giorgione, of peculiar charm and broad masterly treatment." The attribution to Giorgione was, therefore, made in modern times.

*Canvas.* 47 in. × 40 in. (1.193 × 1.016).

"Looking closer, however, we find that the colour scheme is by no means Giorgionesque, but Palmesque, the bright yellows and the greens being essentially Bergamask. But Palma himself is excluded from the authorship of this picture, not only because he never catches so much of Giorgione's spirit, but because he never draws so badly, or uses so fluid a vehicle. In all these points this Concert is thoroughly characteristic of Cariani's manner at a time when he appears to have been absorbed in studying Giorgione, while changing over from the style of Lotto and his flowing medium to that of Palma and his slow thick medium. As to the spirit of the picture, we have Cariani in precisely this phase in a canvas at Bergamo, 'A Woman playing and a Shepherd asleep' (Lochis No. 146, photographed by R. Lotze, Verona). Even the forms and folds are thoroughly characteristic of Cariani, and peculiar to him are the short noses and the way the faces are modelled, especially the youth's face, whose modelling is identical with that in the Vienna 'Bravo' (No. 240)." — B. Berenson: *Venetian Painting at the New Gallery*, 1895, p. 37; and reproduced in the same author's *Study and Criticism of Italian Art*, 1st Series, 1901, pp. 139-40.

Exhibited at the New Gallery, 1894, No. 110.

Lent by the Marquess of Lansdowne, K.G.









## THOMAS GAINSBOROUGH, R.A.: 1727-1788

*English School*

## EVENING

A WOODLAND scene, illumined with the glow of evening sunlight. A tree bends over the road on the right. Two cart-horses are moving slowly homeward from the wood to the right, and a lad is riding one of them. On the left of the picture a woodman, going towards his home, is seen in the shadow of the trees. In the middle distance is a village church.

*Canvas.* 39 in. × 49 in. (0.99 × 1.244).

Formerly in the Collection of Mr. William Benoni White, May 24, 1879, No. 208.

Said to have been painted at Bath in 1760 for Mr. Samuel Kilderbee, an intimate friend of the painter, who lived at Ipswich.

A carefully finished drawing in water-colour, measuring 18 $\frac{3}{4}$  in. × 24 $\frac{1}{4}$  in., executed by Gainsborough, apparently some years later, is in the Collection of Mr. H. J. Pfungst, F.S.A. It answers in subject and description to this oil painting, after which, no doubt, Gainsborough copied it. As the back of the drawing is pasted all over, apparently to strengthen it, with closely written pages, taken out of a carrier's account-book, dated 1782, it would seem likely that it was given by Gainsborough to Wiltshire, the Bath carrier, possibly in remuneration for delivering some of the painter's pictures in London. We know from Fulcher's *Life of Gainsborough* (1856) that the artist made such payments to Wiltshire from time to time in satisfaction of his carrier's accounts.

Sir Walter Armstrong: *Gainsborough*, 1898, p. 208. *Catalogue of Pictures forming the Collection of Lord and Lady Wantage*, 1902, p. 60.

Exhibited at the Grosvenor Gallery, Exhibition of the Works of Gainsborough, 1885, No. 193.

Lent by Lady Wantage.







## J. B. SIMÉON CHARDIN: 1699-1779

*French School*

## LA RATISSEUSE

A COOK, seated and turned three-quarters to the right and wearing a white cap and apron, a brown coat and a red skirt, ceases for a moment peeling a turnip which she holds in her left hand; a knife is in her right hand. On the floor in the left foreground are a pumpkin and turnips; in the right foreground are a basin full of peeled turnips, and a saucepan which stands up against a chopping block on which is a chopper.

*Canvas.* 19½ in. × 16 in. (0.495 × 0.407).

Signed: "Chardin."

This is one of four known versions all painted by Chardin. That in the Imperial Palace at Berlin is signed "J. S. Chardin 1738"; it is reproduced in the *Gazette des Beaux-Arts*, 1899, vol. xxii. p. 186. Another version is in the Munich Alte Pinakothek (No. 1376), and bears a similar signature to the picture here exhibited; it measures 18 in. × 14½ in., and has been engraved by Lépicié, Reveil, and Surugue.

A third version is in the Liechtenstein Gallery at Vienna; it measures 18 in. × 14 in., and is illustrated in *Revue de l'Art Ancien et Moderne*, vi., 1899, p. 416.

A small original of this subject was also in the Beaujon Sale of 1787, the Hubert Robert Sale of 1807, the Comte d'Houdetot's Sale of 1859, and in the Peletier Collection.

Engraved by Surugue.

Armand Dayot: "J. B. S. Chardin," 1908, Supp. 57.

Not previously exhibited.

Lent by Sir Hugh Lane.









## WATTEAU: 1684-1721

*French School*

## S U M M E R

CERES wearing a white robe with pink mantle is seated on clouds; a wreath of wheatears, cornflowers, and poppies on her head. She holds a sickle in her left hand, close to which are two nymphs carrying sheaves of corn. On the left are a lion and a lobster.

*Canvas.* 69½ in. × 59¼ in., oval (1.764 × 1.504).

This is said to be one of the series of panels executed for the Salle Crozat.

Arundel Club Portfolio, 1906, No. 13.

Lent by Lionel Phillips, Esq.

## T. GAINSBOROUGH, R.A.: 1727-1788

*English School*

## PORTRAIT OF GAINSBOROUGH DUPONT

**H**HEAD to the left; brown hair; white lace collar.

*Panel.* 18 in. × 16 in. (0.457 × 0.407).

Formerly in the Collection of G. Richmond, R.A.

Gainsborough Dupont (1767-1797) was a painter, and the nephew of Thomas Gainsborough, R.A.

Sir W. Armstrong: *Gainsborough*, 1898, p. 128.

Exhibited at the Exhibition of Fine Arts, Dublin, 1861, No. 202; also at the National Portrait Exhibition, 1867, No. 530; also at the Burlington Fine Arts Club, 1904, No. 25.

Lent by Sir Edgar Vincent, K.C.M.G.

## TIEPOLO: 1692-1769

*Venetian School*

## THE FINDING OF MOSES

THE scene is laid in an Italian landscape, and the actors are dressed in the Italian costume of the artist's period—the middle of the eighteenth century. Towards the centre a lady of the Court is seated, the infant Moses, just taken from the basket, which lies on the right, is crying lustily upon her lap. He looks up at the yellow-gowned Princess, who, accompanied by her duenna (a haggard Italian type in black) and a dwarf in red and yellow, stands just behind. To the left Miriam, newly arrived to offer her mother's services, is in blue, a colour repeated on the right in the costume of the lady who bends over the nurse's shoulder. Other attendants, including two pikemen, complete the central group, and on the extreme left are two soldiers of the guard.

*Canvas.* 79 in. × 134 in. (2.006 × 3.402).

From the Collection of Thomas Hamlet, Denham Court, Bucks, May 22, 1841.

Presented to the Royal Institution of Scotland by Mr. Robert Clouston, 1845.

*Portfolio of the National Gallery of Scotland*, 1903, No. 32. B. Berenson: *Venetian Painters of the Renaissance*, 1906, p. 133. *Official Catalogue of the National Gallery of Scotland*, 1908 edition, No. 66, p. 92.

Lent by the National Gallery of Scotland.







## J. M. NATTIER: 1685-1766

*French School*LE SILENCE: PORTRAIT OF THE DUCHESSE DE  
FLAVACOURT

**H**ALF-LENGTH figure, life-size, in the act of leaving the couch of the sleeping Cupid, whose bow and arrow she has stolen; she makes a sign, as she passes, to impose silence. Green drapery on the left; two columns on the right.

*Canvas.* 39½ in. × 56 in. (1.002 × 1.422).

Formerly in the Collection of Count von Platen at Stockholm.

Commissioned or purchased, together with No. 99, from Nattier by the Count Carl Gustaf Tessin, during his stay in Paris as Ambassador of Sweden, in 1739-41.

Exhibited at the Guildhall, 1902, No. 6.

Lent by Lionel Phillips, Esq.

## J. M. NATTIER: 1685-1766

*French School*LE POINT DU JOUR: PORTRAIT OF THE DUCHESSE  
DE CHÂTEAUROUX

**H**ALF-LENGTH figure, life-size, her left arm extended; in the act of giving up a torch as no longer needed, now that day has come; with her right she pours water from an ewer to refresh herself on awaking.

*Canvas.* 40 in. × 56½ in. (1.016 × 1.143).

Formerly in the Collection of the Count von Platen at Stockholm.

Companion Picture to No. 98.

Exhibited at the Guildhall, 1902, No. 8.

Lent by Lionel Phillips, Esq.



## HUBERT GRAVELOT: 1699-1773

*French School*

## LE LECTEUR

A LADY, wearing a black dress and a pink skirt, and seated on a high-backed chair towards the right of the composition, is listening to a gentleman who, seated in the centre background, is reading out of a book. A window is partly seen to the left.

*Canvas.* 11 $\frac{1}{4}$  in.  $\times$  9 $\frac{1}{2}$  in. (0.298  $\times$  0.241).

Formerly in the Wornum Collection.

This is the only known picture by this artist, although others, doubtless, exist under other names.

Engraved by Gaillard under the title of "Le Lecteur," with some verses beginning: "Oui, cette Jeune Anglaise . . ."

Exhibited at the Guildhall, 1902, No. 141, under the title of "Le Liseur."

Lent by J. P. Heseltine, Esq.

## ALLAN RAMSAY: 1713-1784

*Scottish School*

## PORTRAIT OF LADY SUSAN FOX-STRANGWAYS

(AFTERWARDS O'BRIEN)

SHE is seated with her hands crossed, and is seen in full face, looking out at the spectator. She wears a white dress, trimmed with blue. A column is on the left and a curtain on the right.

*Canvas.* 35½ in. × 27¾ in. (0.926 × 0.705).

Signed, dated 1761, and inscribed with the lady's name.

Lady Susannah Sarah Louisa Fox-Strangways was the daughter of the first Earl of Ilchester; she was bridesmaid to Queen Charlotte, the consort of George III. In 1764 she married Mr. William O'Brien, who wrote several comedies and political pamphlets. She died in 1827.

Exhibited at the Grafton Galleries, "Fair Women Exhibition," 1894, No. 48; also at the Exposition de Cent Portraits de Femmes, Paris, 1909, No. 35.

Lent by the Earl of Ilchester.





## SIR THOMAS LAWRENCE, P.R.A.: 1769-1830

*French School*MISS GEORGINA LENNOX (AFTERWARDS COUNTESS  
BATHURST)

**T**HREE-QUARTER figure, nearly life-size; seated, full-face, sewing; white dress; curtain background; landscape in the right distance.

*Canvas.* 29½ in. × 24½ in. (0.508 × 0.622).

She was the daughter of Lord George Henry Lennox; married in 1789 Henry, third Earl Bathurst, K.G.; died 1841.

Exhibited at Burlington House, Old Masters, 1881, No. 28; also at the Grafton Galleries, "Fair Women Exhibition," 1894, No. 120; also at Burlington House, Old Masters, 1904, No. 107.

Lent by Earl Bathurst.









*The following Seventeen Drawings are lent by Charles Ricketts, Esq.,  
and Charles Shannon, Esq.*

TIEPOLO

1. Architectural Sketch. *Sepia wash.*  $4\frac{7}{8}$  in.  $\times$   $8\frac{3}{4}$  in. (0.124  $\times$  0.222).

TIEPOLO

2. Architectural Sketch. *Sepia wash.* 5 in.  $\times$   $9\frac{3}{8}$  in. (0.432  $\times$  0.238).

TIEPOLO

3. Architectural Sketch. *Sepia wash.*  $4\frac{1}{4}$  in.  $\times$   $12\frac{3}{8}$  in. (0.109  $\times$  0.314).

RUBENS

4. Hercules and Antæus. *Pen and sepia, blue and white wash.*  $9\frac{1}{4}$  in.  $\times$   $14\frac{3}{8}$  in.  
(0.235  $\times$  0.365).

RUBENS

5. Study for the picture, "The Conversion of the Chinese by St. François Xavier." *Black and white chalk.*  $16\frac{1}{4}$  in.  $\times$   $9\frac{1}{2}$  in. (0.413  $\times$  0.241).

RUBENS

6. Study of a Man's Back. *Black and white chalk.*  $14\frac{3}{4}$  in.  $\times$   $11\frac{1}{4}$  in.  
(0.375  $\times$  0.285).

RUBENS

7. Study for a figure of the Magdalene. *Black and white chalk.* 10 in.  $\times$   
16 in. (0.254  $\times$  0.407).

GAINSBOROUGH

8. A Landscape. *Black and white chalk.*  $12\frac{3}{4}$  in.  $\times$  17 in. (0.323  $\times$  0.432).

TIEPOLO

9. Study of an Angel. *Sepia, pen and wash.*  $8\frac{1}{4}$  in.  $\times$   $7\frac{1}{2}$  in. (0.209  $\times$  0.181).

WATTEAU

10. Study for "L'Amour Paisible." *Sepia wash.*  $4\frac{1}{2}$  in.  $\times$   $5\frac{1}{4}$  in. (0.115  $\times$  0.133).

WATTEAU

11. Study for the "Fête de Campagne," at Angers. *Black, red, and white chalk.*  $6\frac{5}{8} \times 6\frac{3}{4}$  in. (0.161  $\times$  0.171).

VAN DYCK

12. Early water-colour sketch of "The Nativity." 7 in.  $\times$   $9\frac{3}{4}$  in. (0.178  $\times$  0.248).

WATTEAU

13. Female Study. *Red chalk drawing.* 6 in.  $\times$  2 in. (0.152  $\times$  0.051).

GAINSBOROUGH

14. A Landscape. *Black and white chalk.* 12 in.  $\times$   $15\frac{5}{8}$  in. (0.305  $\times$  0.396).

TIEPOLO

15. Study for a Decoration. *Sepia, pen and wash.*  $8\frac{3}{8}$  in.  $\times$  6 in. (0.212  $\times$  0.152).

VAN DYCK

16. Study of Dogs. *Black and white chalk.* 8 in.  $\times$   $8\frac{3}{8}$  in. (0.203  $\times$  0.212).

RUBENS

17. Study of the Head of a Young Man looking up. *Black, red, and white chalk.*  $8\frac{3}{4}$  in.  $\times$   $7\frac{5}{8}$  in. (0.222  $\times$  0.193).

*The drawings of the French School, chiefly of the Eighteenth Century, and  
Numbered 18 to 124, are lent by J. P. Heseltine, Esq.*

LE NAIN

18. A group of seven figures; a Woman seated and suckling a Child; a Man and Woman standing at the back; and to the left three Children with a dog. *Pen and ink.* 4 in.  $\times$  3½ in. (0.102  $\times$  0.086).  
Collections: Lord Spencer, Bale.

PERELLE

19. Nôtre Dame, Paris. A sketch of the façade and the Place du Parvis, Nôtre Dame. 6¾ in.  $\times$  10¾ in. (0.172  $\times$  0.273).

J. COURTOIS (called LE BOURGUIGNON)

20. Charge of Cavalry. *Red chalk.* 3⅝ in.  $\times$  6 in. (0.092  $\times$  0.152).  
Exhibited for comparison with the drawings by Claude.

NICOLAS POUSSIN

21. Extreme Unction. Study for the picture at Bridgewater House. *Sepia.*  
4¾ in.  $\times$  8½ in. (0.121  $\times$  0.215).  
Collections: W. Russell, J. C. Robinson.

NICOLAS POUSSIN

22. Romulus and Remus. Faustulus is presenting the infants to his wife Laurentia; they are surrounded by the herds of King Amulius. *Pen and bistre wash.* 11½ in.  $\times$  16½ in. (0.282  $\times$  0.419).  
Engraved by Legros.  
Collections: Brunet, Thomas Lawrence, His de la Salle.

LARGILLIÈRE

23. Portrait of Louis the Dauphin. Three-quarter length, nearly in full-face; richly attired. *Black chalk on blue paper.* 21¼ in.  $\times$  7½ in. (0.54  $\times$  0.19).  
Warwick Sale.

CLAUDE

24. Mary Magdalen in a grotto, on her knees before a crucifix, and holding a book. Distant sea-scape. *Grey paper, heightened with white.* 7¼ in.  $\times$  5⅝ in. (0.184  $\times$  0.15).  
On the reverse in Claude's handwriting, "Au die di Oct<sup>bre</sup> 1670, Claudis Gelée fecit inventore Roma, &c."  
Collections: Ottley, Esdaile.

CLAUDE

25. Evening scene overlooking a Lake. Figures and Cattle in foreground; distant hills. *Sepia*.  $9\frac{3}{4}$  in.  $\times$   $14\frac{3}{8}$  in. (0.248  $\times$  0.366).  
Engraved by Pond.  
Collections: Barnard, B. West, Thomas Lawrence, Esdaile.

CLAUDE

26. Woody landscape with five Figures to the right and Goats. Distant buildings on a height to the left. Figures crossing a bridge in distance, leading into a tower. *Sepia*. 7 in.  $\times$  10 in. (0.178  $\times$  0.254).  
Collections: Bouverie, Wellesley, Dr. Newman.

CLAUDE

27. Pegasus. A sea-view, with Rocky Cavern and small Figures. *Pen and sepia on blue paper*.  $9\frac{3}{4}$  in.  $\times$   $12\frac{1}{2}$  in. (0.248  $\times$  0.317).  
Collections: Richardson, Bouverie, Wellesley.  
The painting by Claude, similar to this, belongs to Sir Frederick Cook.

CLAUDE

28. Jacob and the Angel. A Classical Landscape.  $9\frac{1}{2}$  in.  $\times$   $13\frac{1}{4}$  in. (0.241  $\times$  0.336).  
Signed, "Claudio in. fecit." At the back is written by the artist, "Representa l'Alba del Giorno, l'Angelo e Giacobbo. Claudio Gelée inv. e fecit."  
Study for the picture at St. Petersburg.  
Collections: Richardson, Wellesley, Dr. Newman.

CLAUDE

29. Cattle fording a stream, Goat-herd reclining on rocky bank, distant mountains. *Pen and sepia*.  $7\frac{5}{8}$  in.  $\times$   $11\frac{3}{4}$  in. (0.194  $\times$  0.298).  
Study for the picture in the Wallace Collection.  
Signed and dated 1660.  
Collections: Du Roveray, Thomas Lawrence, Esdaile, Bale.

CLAUDE

30. A Road, along which two Men are advancing towards the right; a wood in mid-distance; mountains beyond. *Pen and sepia*. 6 in.  $\times$  8 in. (0.152  $\times$  0.203).  
Collections: Esdaile, Bale.





CLAUDE

31. Two Ships in a Storm. *Sepia*.  $12\frac{3}{8}$  in.  $\times$   $8\frac{1}{2}$  in. (0.315  $\times$  0.215).  
Study for the etching, the "Shipwreck."  
Collections: Wellesley, Dr. Newman.

CLAUDE

32. Landscape with Goat-herd and goats; Village on the right perched on a rocky eminence; distant water.  $10\frac{1}{4}$  in.  $\times$   $14\frac{3}{4}$  in. (0.260  $\times$  0.375).  
Dated 1663.  
*Cf.* the etching *Le Chevrier*, B. 19, which is dated the same year.  
Collections: Wellesley, Bale.

CLAUDE

33. Landscape with figures of a Man and three Women; a flock of Goats; a Town on a height; distant Sea and River with boats. *Pen and sepia*.  
 $5\frac{7}{8}$  in.  $\times$   $8\frac{1}{4}$  in. (0.15  $\times$  0.209).  
Signed and dated 1676.  
Sketch for the picture at Dulwich.  
Collections: Lord Halifax, Richardson, Bale.

CLAUDE

34. Civita Vecchia, with Goat-herd piping, and Goats at play. View of Sea and Ships. *Pen and sepia on blue paper*.  $8\frac{3}{4}$  in.  $\times$   $13\frac{3}{8}$  in. (0.222  $\times$  0.34).  
Collections: H. W., and another.  
Holford Sale.

CLAUDE

35. Herdsmen and Cattle at evening, distant View of a River; woody Landscape with classical buildings. *Sepia, heightened with white*.  $7\frac{1}{2}$  in.  $\times$   $11\frac{3}{8}$  in. (0.19  $\times$  0.289).  
Signed and dated Roma 1663.  
Collections: Wellesley, Newman.

CLAUDE

36. Woodland scene, with a Goat-herd and goats. Dated 1640. Known as "The Champernown Claude." *Sepia*.  $8\frac{3}{4}$  in.  $\times$   $12\frac{3}{4}$  in. (0.222  $\times$  0.323).  
Engraved by Lewis.  
Collections: Thomas Lawrence, Esdaile, Bale.

CLAUDE

37. Flight into Egypt. Landscape with trees and water. *Pen and sepia*.  
 $7\frac{1}{4}$  in.  $\times$   $9\frac{3}{4}$  in. (0.184  $\times$  0.248).  
Collections: Wellesley, Bale.

WATTEAU

38. Sketch of a Man, nude, half-length, being a study for "L'Automne" for Crozat's Salle-à-manger. *Red and black chalk.*  $4\frac{3}{4}$  in.  $\times$   $5\frac{1}{4}$  in. (0.121  $\times$  0.133).  
Collection: James.

CLAUDE

39. Fisherman on the water. Distant landscape. *Pen and bistre.*  $4\frac{1}{8}$  in.  $\times$   $6\frac{1}{4}$  in. (0.105  $\times$  0.158).  
Collections: Wellesley, Dr. Newman.

WATTEAU

40. A small full-length figure, being a study for "La fileuse," engraved by B. Audran. On the same sheet a study of a girl's head in profile. Also engraved. *Cf.* the head of the girl in "La leçon de musique" in the Wallace Collection. *Red chalk.*  $6\frac{1}{4}$  in.  $\times$   $4\frac{3}{4}$  in. (0.158  $\times$  0.121).  
Collections: Horace Walpole and Bale.

WATTEAU

41. Portrait of a Man, full-length, in Priest's(?) dress. *Black and red chalk.*  $12\frac{7}{8}$  in.  $\times$  9 in. (0.328  $\times$  0.229).  
M. Schéfer (*Bibliothèque de l' Arsenal*, Paris) considers this to be a portrait of Gillot.  
James Collection. Engraved.

WATTEAU

42. Sketch of a Boy's head in profile, wearing a hat, being a study for the head of the child playing the flute in the picture engraved by Tardieu, having for the title the lines which commence "Iris, c'est de bonne heure avoir l'air de la danse." Painting at Potsdam. *Red and black chalk.*  $7\frac{1}{4}$  in.  $\times$   $6\frac{1}{4}$  in. (0.184  $\times$  0.158).  
Collections: Thomas Lawrence, Woodburn, S. Addington.

CLAUDE

43. A River Bank with town seen on the horizon. *Pen and sepia on blue paper.*  $4\frac{1}{8}$  in.  $\times$   $7\frac{3}{4}$  in. (0.105  $\times$  0.197).  
Collections: Comte de Fries, Thomas Lawrence, Esdaile.

WATTEAU

44. A Lady reclining in an easy-chair, her head leaning on her left arm. *Black and red chalk.*  $8\frac{3}{8}$  in.  $\times$   $12\frac{1}{8}$  in. (0.213  $\times$  0.308).  
From the Collection of Richard Bull, a friend of Horace Walpole; it was part of a scrap-book formed by him to illustrate Walpole's "Anecdotes."







CLAUDE

45. A Pool with Trees and Rocks reflected. *Pen and sepia on blue paper.*  
 $4\frac{3}{8}$  in.  $\times$   $7\frac{7}{8}$  in. (0.112  $\times$  0.201).  
 Collection: Mayor.  
 On the reverse a study of a boat, and the inscription "Étude faite à Riva Grande."

WATTEAU

46. Young Girl seated, full-face, wearing a cap.  
 There is an impression of an engraving from this drawing in the *Bibliothèque de l' Arsenal*, Paris, vol. i. 133, on which is written in the handwriting of Mariette, "Gravé par Thomassin et repolie ensuite."  
 "M. Julienne de 2 épreuves m'a donné celle-ci." The engraving is reversed. *Coloured chalks.* 10 in.  $\times$   $6\frac{1}{2}$  in. (0.254  $\times$  0.152).  
 Collection: James.

WATTEAU

47. Sketch of a Boy seated, and to the left another of a Woman, full length.  
*Black and red chalk.*  $9\frac{7}{8}$  in.  $\times$   $8\frac{1}{4}$  in. (0.252  $\times$  0.209).  
 Collections: N. Hone, Lord Spencer, E. Coxe, W. Esdaile.

WATTEAU

48. Portrait of a Lady, her arms resting on a parapet, and seen full-face;  
 large hat covered with veil. *Red and black chalk.*  $7\frac{5}{8}$  in.  $\times$   $6\frac{7}{8}$  in.  
 (0.194  $\times$  0.175).

WATTEAU

49. A Woman seated, back view, head turned to the left. *Black and red chalk.*  
 $13\frac{1}{4}$  in.  $\times$  10 in. (0.336  $\times$  0.254).  
 Collection: Huquier.

CLAUDE

50. View on the Tiber, with Soracte in centre distance, and Torre del Quinto  
 on left. *Sepia.*  $9\frac{1}{2}$  in.  $\times$   $15\frac{3}{8}$  in. (0.241  $\times$  0.391).  
 Engraved in the *Liber Veritatis*.  
 Collections: Lord Spencer, Wellesley, Roupell.

WATTEAU

51. Two Female Figures seated on the ground, reclining in opposite directions.  
*Red chalk.*  $7\frac{3}{4}$  in.  $\times$   $13\frac{1}{4}$  in. (0.197  $\times$  0.336).  
 Engraved, No. 120, *Bibliothèque de l' Arsenal*, Paris, vol. i. No. 155. The  
 right-hand figure also engraved by Dupuis, No. 206, vol. ii. No. 84.  
 Seymour Haden sale.

WATTEAU

52. Figure of an old Showman or Pedlar with an open Cabinet on a Table, and a Box slung over the Shoulder. Full-length, large hat. *Black and red chalk.* 11 $\frac{3}{8}$  in.  $\times$  7 $\frac{1}{4}$  in. (0.295  $\times$  0.201).  
This drawing was used as frontispiece to the engravings from Watteau drawings published by Audran, but slightly altered.  
Collections: Richardson, Cosway, Mayor.

WATTEAU

53. A Lady, half-length, seated, with hands crossed in front of her. *Black and red chalk.* 8 $\frac{3}{8}$  in.  $\times$  5 $\frac{1}{2}$  in. (0.213  $\times$  0.139).  
Study for the picture at Dresden.  
Engraved by Boucher (reversed), No. 71 in the reproductions, Paris, 1892.

WATTEAU

54. Studies of two Heads of Women; the one on the left seen full-face; the other on the right turned three-quarters left. *Black and red chalk.* 5 $\frac{1}{4}$  in.  $\times$  7 $\frac{3}{8}$  in. (0.133  $\times$  0.194).  
Engraved by Boucher.

CLAUDE

55. Lake scene, Goat-herd and flock in foreground, castellated Buildings beyond; distant Mountain. *Sepia and chalk.* 8 $\frac{1}{8}$  in.  $\times$  12 in. (0.206  $\times$  0.305).  
Collections: Thomas Lawrence, Esdaile, Wellesley.

WATTEAU

56. Portrait of Monsieur Poisson, actor. Seen to the knees, full-face. *Black and red chalk.* 12 $\frac{1}{4}$  in.  $\times$  7 $\frac{3}{4}$  in. (0.311  $\times$  0.197).

WATTEAU

57. Child seated, full-length, full-face, hands crossed. *Black and red chalk.* 6 $\frac{7}{8}$  in.  $\times$  4 $\frac{7}{8}$  in. (0.171  $\times$  0.121).  
Collection: James.

WATTEAU

58. Study for the portrait of a Young Lady in a mantilla in "Les plaisirs du bal." *Red and black chalk.* 7 $\frac{1}{4}$  in.  $\times$  4 $\frac{1}{8}$  in. (0.184  $\times$  0.125).  
Engraved by Boucher, No. 280. *Bibliothèque de l' Arsenal*, vol. ii. No. 167.  
Collections: Huquier, Mayor, Lord Ronald Gower, 1896.





#### WATTEAU

59. Small study for Woman in act of sitting down. *Red chalk*.  $5\frac{3}{8}$  in.  $\times$   $3\frac{1}{4}$  in. (0.137  $\times$  0.082).  
Engraved by Audran, No. 279.

#### WATTEAU

60. Three studies for female Figures, two standing, one seated. That on the right was used in "Le départ pour Cythère," in the Louvre. *Red chalk*.  $6\frac{1}{2}$  in.  $\times$   $8\frac{1}{2}$  in. (0.164  $\times$  0.215).  
Collection: James.

#### CLAUDE

61. An Italian Scene, with the Portico of a Temple on the right, and two figures of Women, one kneeling before the other. Cattle grazing, distant landscape. *Pen and sepia*.  $6\frac{1}{2}$  in.  $\times$  11 in. (0.164  $\times$  0.279).  
Signed on reverse, and dated 1663.  
Collections: Thomas Lawrence, Esdaile, Beckford (Duke of Hamilton).

#### WATTEAU

62. Studies of four Heads, two Male and two Female; and Studies of three smaller Figures, full-length. *Black and red chalk*.  $5\frac{3}{4}$  in.  $\times$   $9\frac{3}{4}$  in. (0.146  $\times$  0.248).  
After the Rubens pictures now in the Louvre. At the time Watteau lived in the Luxembourg Palace these pictures were also there.

#### CLAUDE

63. A River winding through meadows and hills; Bridge on the right and three figures standing in the foreground. Birds flying. *Chalk and sepia*.  $6\frac{1}{2}$  in.  $\times$   $9\frac{1}{4}$  in. (0.164  $\times$  0.235).

#### WATTEAU

64. Woman seated, half-length, seen in profile to the left, holding a Mask in her left hand; another slight sketch at the side. *Black and red chalk*.  $9\frac{3}{8}$  in.  $\times$   $7\frac{1}{4}$  in. (0.239  $\times$  0.184).  
Original sketch from the picture, now at St. Petersburg, engraved by Thomassin, with title beginning "Coquettes qui pour voir galans au rendez-vous."

#### BOUCHER

65. A Lady full-length, being a Study for Illustration to Molière's "La Comtesse Descarbagnas." *Red chalk*.  $10\frac{1}{2}$  in.  $\times$   $6\frac{1}{4}$  in. (0.266  $\times$  0.158).  
Engraved by Lau. Cars.  
Collection: Benzon, 1875; Decloux, 1898.

#### DROUAI

66. Head of a Girl, in profile to the right, enveloped in a hood. *Black chalk.*  
10 $\frac{3}{4}$  in. · 8 $\frac{1}{4}$  in. (0.273 × 0.209).

#### BOUCHER

67. Bust of a Girl, full-face. Drapery round the shoulders, ribbon in her hair.  
*Coloured chalks.* 9 $\frac{1}{2}$  in. × 7 $\frac{1}{2}$  in. (0.241 × 0.19).  
Collection: Pinauff.

#### N. LANCRET

68. A Girl seated, seen in profile to left; elaborate dress, full-length figure.  
*Red chalk.* 6 $\frac{5}{8}$  in. × 5 $\frac{3}{8}$  in. (0.168 × 0.137).  
Collection: James.

#### J. F. DE TROY

69. Three Sketches of Male Figures, two standing, one seated, dressed in  
eighteenth-century costumes. *Black chalk.* 8 $\frac{3}{8}$  in. × 10 $\frac{1}{8}$  in. (0.213 ×  
0.257).

#### R. TOURNIÈRES

70. Lady seated, half-length, in a coroneted chair, body turned half-right, head  
half-left. *Red and black chalk.* 5 $\frac{5}{8}$  in. × 5 $\frac{1}{4}$  in. (0.143 × 0.133).

#### BOUCHER

71. Cephalus and Aurora. "L'Aurore aperçoit Céphale dont elle devient  
amoureuse et l'enlève." *Bistre.* 12 $\frac{3}{4}$  in. × 8 $\frac{3}{4}$  in. (0.323 × 0.222).  
Drawn to illustrate Ovid's *Metamorphoses*, Plate 80.  
Engraved by Aug. de St. Aubin, 1767-70.  
Signed.

#### CLAUDE

72. The Isle of Delos and the Temple of Apollo. Study for the picture in the  
Doria Palace, Rome. *Liber Veritatis*, 3. *Pen and sepia.* 10 in. × 16 in.  
(0.254 × 0.407).  
Collections: Bordique, Wellesley (described as "The Rising Sun"), Dr.  
Newman.

#### BOUCHER

73. Nearly Nude Figure of a Woman, seated and unlacing the sandal of her  
right foot. *Black and red chalk, heightened with white.* 15 $\frac{1}{4}$  in. × 12 $\frac{1}{2}$  in.  
(0.387 × 0.317).  
A study for the picture in the Louvre.  
Collections: Sir T. Lawrence and Nieuwenhuys.







#### BOUCHER

74. Female figure, being a Study for the painting of "Architecture" in the Bibliothèque Nationale. *Red and black chalk, heightened with white.* 17 in.  $\times$  12 $\frac{3}{4}$  in. (0.432  $\times$  0.323).  
Signed, and engraved with many variations as "L'Amour Modeste" by J. B. Michel.

#### CLAUDE

75. Woodland scene, two Men, one in armour, in the foreground. Distant water; setting sun. *Pen and sepia, heightened with white.* 9 $\frac{7}{8}$  in.  $\times$  14 in. (0.252  $\times$  0.356).  
Collections: Dimsdale, Esdaile.

#### BOUCHER

76. Venus and Adonis. *Black chalk, heightened with white, on bluish paper.* 12 $\frac{1}{2}$  in.  $\times$  8 $\frac{1}{4}$  in. (0.308  $\times$  0.209).  
Engraved by Massard and thus described: "Venus appuyé sur son cher Adonis lui conseille de ne chasser que les bêtes à qui la nature n'a point donné des armes."  
Done as an illustration of the Abbé Bannier's *Metamorphoses* of Ovid.  
Cabinet Charles Magne.  
Signed and dated 1767.

#### HUBERT GRAVELOT

77. A Lady reading, seated in a chair, full-length, in profile, head resting on one arm. *Black chalk, heightened with white.* 15 $\frac{3}{4}$  in.  $\times$  10 $\frac{1}{4}$  in. (0.4  $\times$  0.26).  
Signed and dated 1744.

#### L. AUBERT

78. An interior, with a Girl seated by the hearth engaged in winding wool. A Candle alight on a table, various Utensils, &c. *Coloured chalks.* 12 $\frac{3}{8}$  in.  $\times$  8 $\frac{3}{4}$  in. (0.315  $\times$  0.222).  
Signed and dated 1746.  
From M. Lacroix.

#### BOUCHER

79. A Youth reclining on a chair with one foot on the lap of a Girl who pulls off his stocking; a bedroom scene. *Black chalk on blue paper, heightened with white.* 10 $\frac{3}{4}$  in.  $\times$  13 $\frac{3}{4}$  in. (0.273  $\times$  0.349).  
Signed and dated 1736.  
Engraved by De Larmessin under the title "La Courtisane Amoureuse."

J. B. M. PIERRE

80. A Woman suckling a Child. *Pen and wash drawing.*  $6\frac{3}{4}$  in.  $\times$   $4\frac{3}{8}$  in.  
(0.171  $\times$  0.112).

Signed.

L. C. DE CARMONTELLE

81. A young Lady seated in a chair, wearing a pink and blue striped dress, and holding a fan. *Pencil and water-colour sketch.*  $9\frac{5}{8}$  in.  $\times$   $6\frac{1}{4}$  in.  
(0.245  $\times$  0.158).

On the mount is written: "M<sup>lle</sup>. de la perrière, 1795."

BOUCHER

82. A Nude Woman sleeping; her head resting on her left hand. *Black chalk, heightened with white.* 15 in.  $\times$   $10\frac{3}{4}$  in. (0.381  $\times$  0.273).

Study for "L'Automne."

Engraved with variations by Poletnich under the title "Le trait dangereux."

BOUCHER

83. Presentation in the Temple. A composition of eight figures, with the Almighty and Angels appearing above in glory. In front several seated Figures. *Sepia. Arched.*  $12\frac{1}{2}$  in.  $\times$   $7\frac{3}{4}$  in. (0.317  $\times$  0.197).

BOUCHER

84. A Nude Woman, seated on a Couch. *Red chalk, heightened with white.*  $15\frac{3}{8}$  in.  $\times$   $11\frac{1}{2}$  in. (0.391  $\times$  0.291).

Thus described on the reverse: "Académie de Femme. C'est le plus beau dessin de cette espee que l'on puisse voir. Il est de M. Boucher nommé avec beaucoup de justice le peintre des graces."

P. A. BAUDOUIIN

85. Portrait of Mlle. Boucher, Mme. Baudouin, 1765. *Coloured chalks.* 4 in.  $\times$   $3\frac{1}{4}$  in. (0.102  $\times$  0.082).

Study for the Catechism engraved by Moitte, *vide de Goncourt, Boucher and Baudouin*, p. 212.

Sold in 1817 at the Vente de Sallé et Constantin, No. 430.

BOUCHER

86. A Nude Girl lying on a Couch. *Red and black chalk, heightened with white.*  $7\frac{7}{8}$  in.  $\times$   $13\frac{5}{8}$  in. (0.201  $\times$  0.346).

Study of Mademoiselle Murphy for the picture at Schleissheim—another at Besançon. She was born 1737; sat as model to Boucher; afterwards was mistress of Louis XV. This drawing was probably done 1750-5. She died 1815.





### BOUCHER

87. A Girl sleeping, head on left hand, nude bust. Seen to the waist. *Coloured chalks.*  $8\frac{1}{4}$  in.  $\times$   $5\frac{3}{4}$  in. (0.209  $\times$  0.146).

### C. N. COCHIN

88. Portrait of Antoine Thomas, in an oval frame. *Coloured chalks.*  $5\frac{3}{4}$  in.  $\times$   $3\frac{1}{4}$  in. (0.146  $\times$  0.082).  
Engraved.

### FRAGONARD

89. A Lady seated, with a Parrot perched on a screen to the left. A large folding screen behind. *Red chalk and sepia wash.* 14 in.  $\times$   $9\frac{1}{4}$  in. (0.356  $\times$  0.235).  
Signed Frago.  
Collection : F. R. Mailand.

### FRAGONARD

90. Young woman, full-length, with a handkerchief in her right hand. *Red chalk.*  $14\frac{7}{8}$  in.  $\times$   $9\frac{5}{8}$  in. (0.379  $\times$  0.245).  
Collection : T. Dimsdale and W. Mayor.

### FRAGONARD

91. A Bull standing in a shed ; a Woman asleep on the ground, her head resting on a dog. *Sepia.*  $10\frac{3}{8}$  in.  $\times$   $14\frac{1}{4}$  in. (0.264  $\times$  0.362).

### TRINQUESSE

92. Sketch of a Lady to the shoulders, her head turned to the left. *Red and black chalk.*  $7\frac{1}{4}$  in.  $\times$   $5\frac{7}{8}$  in. (0.184  $\times$  0.15).

### FRAGONARD

93. Young Lady, full-length, seated, reclining against a pillow ; beside her a Bowl. Known as "La jeune fille malade." *Red chalk.*  $13\frac{1}{8}$  in.  $\times$  9 in. (0.333  $\times$  0.229).  
Collection : Schwiter, 1883.

### G. J. DE ST. AUBIN

94. The Drawing Lesson. Lady seated in salon sketching a Statue, with a Man leaning over her pointing to the Sketch. Another seated figure behind. *Black chalk.*  $9\frac{1}{4}$  in.  $\times$   $5\frac{7}{8}$  in. (0.235  $\times$  0.15).  
Collection : de Goncourt.

AUGUSTIN DE ST. AUBIN

95. Portrait of Madame Tilliard, wife of the engraver. In profile to the left, looking down at a paper she is holding. *Pencil*.  $6\frac{3}{4}$  in.  $\times$   $4\frac{1}{4}$  in. (0.171  $\times$  0.109).

Dated 1779.

Collection: Baron Pichon.

ASCRIBED TO GRAVELOT

96. The Interior of Ranelagh, 1750. A night scene of the Rotunda, with many figures. *Pen and bistre, heightened with white*.  $9\frac{1}{8}$  in.  $\times$   $14\frac{7}{8}$  in. (0.232  $\times$  0.379).

FRAGONARD

97. A Cottage in the Ruins of a Temple. *Pen and sepia wash*.  $7\frac{1}{2}$  in.  $\times$   $10\frac{1}{4}$  in. (0.19  $\times$  0.26).

Reproduced at page 28 in *Life of Fragonard*, by Baron Portalis.

FRAGONARD

98. Young Man seated, reading. *Sepia*.  $10\frac{1}{4}$  in.  $\times$   $7\frac{1}{4}$  in. (0.26  $\times$  0.184).  
After an original drawing by Eeckhout, which was lost at sea in 1802.

FRAGONARD

99. Two Figures seated, a Young Lady seen in profile, and an Old Lady, with her back turned, reading a book. *Sepia*. Rounded corners.  $10\frac{3}{4}$  in.  $\times$   $8\frac{1}{8}$  in. (0.273  $\times$  0.206).

Etching by Jules de Goncourt.

Collection: Walferdin.

G. MICHEL

100. A road winding over a flat Landscape; Town in mid-distance; Tree in foreground to the right. *Coloured wash drawing*.  $4\frac{5}{8}$  in.  $\times$   $6\frac{3}{4}$  in. (0.118  $\times$  0.171).

J. M. MOREAU (LE JEUNE)

101. Child asleep; hands crossed.  $3\frac{3}{4}$  in.  $\times$   $5\frac{3}{4}$  in. (0.093  $\times$  0.146).  
Collection: de Goncourt.

C. N. COCHIN

102. Portrait of Fenouillot de Falbaire, placed in a small oval frame, surmounted by an oak-leaf branch. *Black chalk*.  $12\frac{7}{8}$  in.  $\times$  10 in. (0.328  $\times$  0.254).

Signed and dated 1787.

Engraved by Augustin de Saint-Aubin.







### GREUZE

103. The Girls' School. *Pen and sepia*.  $10\frac{1}{8} \times 14\frac{1}{4}$  (0.257  $\times$  0.362).  
In the centre the mistress is seated hearing a girl read; on the left a group of eight at their lessons; on the right another group of seven.

### J. B. OUDRY

104. Scene from "L'École des Maris," by Molière. Design for a tapestry lately in the Kann Collection, Paris. *Pen and pencil on blue paper*.  
 $11 \text{ in.} \times 12 \text{ in.}$  (0.279  $\times$  0.305).  
Signed and dated 1720.  
Pichon Sale, 1897.

### J. M. MOREAU (LE JEUNE)

105. A little Girl asleep in bed. Profile to the right, two arms resting on the coverlet. *Pen and India ink*.  $3\frac{3}{4} \text{ in.} \times 5\frac{3}{4} \text{ in.}$  (0.093  $\times$  0.146).  
This and the following are probably drawings done by the father of the little girl who was afterwards mother of Horace Vernet.  
Collection: de Goncourt.

### GREUZE

106. Mother and Child. The former offers the breast to a child standing on a stool. Dog and cat playing on a chair. Wash-stand, &c. *Black chalk*.  $11\frac{3}{8} \text{ in.} \times 9\frac{1}{4} \text{ in.}$  (0.289  $\times$  0.235).  
A picture of this composition is in the Rotterdam Gallery; another drawing in *bistre* is at St. Petersburg.

### LOUIS MOREAU

107. A Landscape, River-scene, and in the foreground a winding road. Fine sky effect. *Water-colours*.  $4\frac{1}{2} \text{ in.} \times 7\frac{1}{4} \text{ in.}$  (0.115  $\times$  0.184).

### LOUIS MOREAU

108. A farm scene in a forest. Woman seated with sheep and cows; a wooden Palisade and doorway leading into the Forest. *Water-colours*.  $10\frac{7}{8} \text{ in.} \times 9\frac{1}{4} \text{ in.}$  (0.277  $\times$  0.235).

### PRUD'HON

109. Reclining female Figure, half nude, regarding herself in a glass held by a Cupid; another Cupid at her feet. Known as "Le Matin." *Black chalk, heightened with white*.  $2\frac{7}{8} \text{ in.} \times 5\frac{7}{8} \text{ in.}$  (0.07  $\times$  0.015).  
One of a set of four.  
Collections: Marcille, Decloux.

### PRUD'HON

110. An Angel between two figures of a Man and Woman who struggle to free themselves. Columns behind. Fragment of the first idea for "Justice pursuing Crime," in the Louvre. *Black chalk*.  $11\frac{1}{8}$  in.  $\times$   $5\frac{3}{4}$  in. ( $0.282 \times 0.146$ ).

Signed.

Collections: Marcille, Lehmann, 1883.

### INGRES

111. Study for a Woman's head, bust, and arm (in various positions). *Black chalk*.  $13\frac{5}{8}$  in.  $\times$   $8\frac{3}{8}$  in. ( $0.346 \times 0.213$ ).

### J. L. DAVID

112. Portrait of a Man (? Saint-Just), three-quarters to the right, bust. *Red chalk*.  $6\frac{7}{8}$  in.  $\times$   $5\frac{1}{8}$  in. ( $0.175 \times 0.13$ ).

Collection: Redgrave.

### PRUD'HON

113. Reclining female figure, nude, with a Cupid nestling. Known as "Le Nuit." *Black chalk, heightened with white*.  $2\frac{3}{4}$  in.  $\times$   $5\frac{7}{8}$  in. ( $0.07 \times 0.15$ ).

One of a set of four.

Engraved by Julius Boilly.

Collections: Marcille, Decloux.

### T. GÉRICAULT

114. A classic scene: A Man seated with his arm round a Woman standing, and pointing to an inscription on a wall behind. *Sepia, heightened with white*.  $5\frac{1}{4}$  in.  $\times$  4 in. ( $0.133 \times 0.102$ ).

### INGRES

115. Portrait of a Girl seated in a chair, full-length, turned half to the left. *Pencil drawing*. 10 in.  $\times$   $6\frac{1}{2}$  in. ( $0.254 \times 0.164$ ).

Signed and dated, Naples 1813.

### DANLOUX

116. Bust portrait of a Gentleman in profile to the left. *Black chalk*.  $6\frac{3}{8}$  in.  $\times$   $5\frac{1}{4}$  in. ( $0.162 \times 0.133$ ).

Signed and dated, 1793.

Collection: Percy.





### G. MICHEL

117. A country road with Peasants and Animals. A Village in the distance to the left, wide plain on the right. *Coloured chalks*.  $6\frac{1}{4}$  in.  $\times$   $11\frac{3}{8}$  in. (0.158  $\times$  0.289).  
Collection: Gigoux.

### BOILLY

118. Madame Boilly and her son after his vaccination. *Chalk, heightened with white*.  $13\frac{7}{8}$  in.  $\times$   $10\frac{1}{4}$  in. (0.353  $\times$  0.26).  
*Cf.* the drawing in the Collection of le Comte Jacques de Bryas, Paris.

### J. FOUQUET

119. Portrait of a Cardinal, legate of the Pope (?), three-quarters to the right, head and shoulders. *Silverpoint*.  $7\frac{3}{4}$  in.  $\times$   $5\frac{1}{4}$  in. (0.197  $\times$  0.133).  
Exhibited at the Exposition des Primitifs, Paris, 1904. M. Bouchot quotes a suggestion that has been made to the effect that the person represented is Théodore Lelio—*b.* 1424—"qui accompagna l'évêque d'Ostie en France pour y plaider près de Louis XI la cause de Ferdinand d'Arragon et défendre les droit du Pape Pie II."  
On reverse the Monogram P. I-L=Prosper Henry Lanterinck, page to King Charles I, and collector; and an old ascription to Holbein.

### ASCRIBED TO JANET

120. Child's head; full-face; wearing infant's veil. *Black and red chalk*.  $8\frac{5}{8}$  in.  $\times$   $6\frac{3}{8}$  in. (0.219  $\times$  0.162).  
Collections: Desperet, Gigoux.

### JEAN COUSIN

121. Study for an Entombment, a composition of eight figures in a landscape full of detail. *Pen and bistre blue wash*.  $9\frac{3}{4}$  in.  $\times$   $8\frac{1}{8}$  in. (0.248  $\times$  0.206).  
Signed.  
Collections: Firmin Didot, Louis Galichon.

### FRENCH SCHOOL. (XVII CENTURY)

122. Portrait of Elizabeth de Valois, with inscription: "Elizabeth fille de Henry II et Catharine de Medicis, fiancée à Don Carlos et mariée à son père Philippe II. Par Jannete prem<sup>r</sup> peintre de Henry III."  
*Coloured chalks*.  $13\frac{1}{4}$  in.  $\times$   $9\frac{1}{8}$  in. (0.336  $\times$  0.232).

FRENCH SCHOOL (XVII CENTURY)

123. Portrait of Margaret de Valois, with inscription: "Madame Margaret, fille de Henry II et Catharine de Medicis, sœur de Henry III, première femme de Henry IV. Par Jannete." *Coloured chalks.*  $13\frac{1}{4}$  in.  $\times$  9 in. (0.336  $\times$  0.229).

LAGNEAU

124. Portrait of Brisson. Full-face, bust. *Coloured chalks.*  $7\frac{3}{4}$  in.  $\times$   $5\frac{7}{8}$  in. (0.197  $\times$  0.15).

On the back of the mount is written: "Ce dessin provient d'un recueil de 26 portraits tous de la main de Lagneau; il portait sur sa marge primitive cette inscription: *M<sup>r</sup> du Palais, Magistrat du Poitou*, qui désignait bien évidemment Pierre Brisson Sr. du Palais, senéchal du bas-Poitou mort en 1607."







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